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DRAMATIC MIRROR

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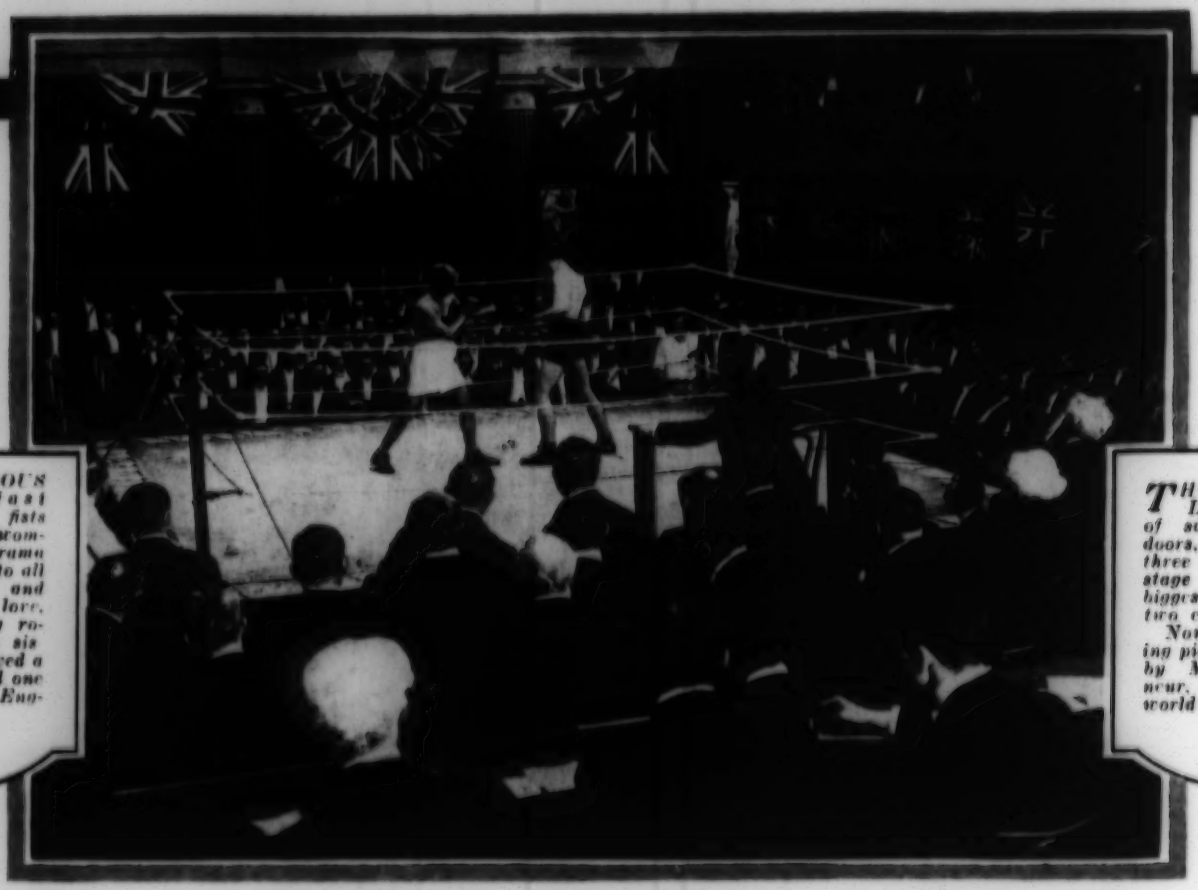

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NEW YORK

ARTCRAFT PICTURES

DRAMATIC MIRROR

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PUBLISHED WEEKLY AT 243 W. 39TH STREET, N. Y.

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WHOLE NO. 2085

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Published by Dramatic Mirror, Inc. Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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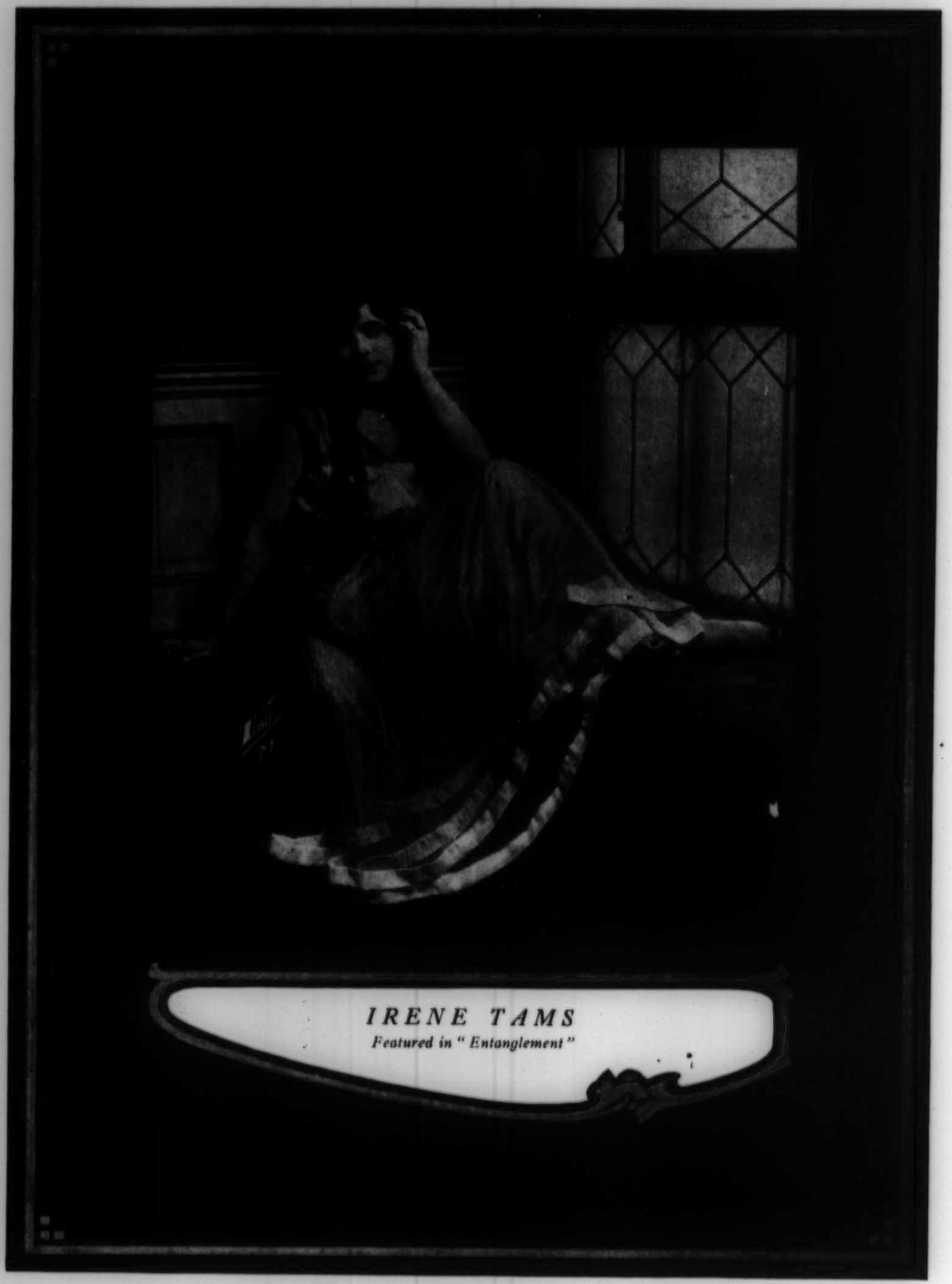

IRENE TAMS

Featured in "Entanglement"

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

ACTORS AND MANAGERS IN CLOSE HARMONY

By BURNS MANTLE

Actors' Equity Association Mainly Responsible for a New Era of Prosperity

IN the old days—which is to say before November 17, 1918—the theatrical manager who offered an engagement to a member of the Actors' Equity Association could say to him:

"Bill, I have no set objection to the standard equity contract you want me to sign, but I have a conscientious objection to being forced into any sort of an agreement. I make contracts with my actors according to my own ideas of what their obligations and mine include. My terms are quite as liberal as those of the equity contract, and you know me, Bill—I'm a man of my word. But—if you don't care for my sort of contract, I'll have to get another boy."

And all the actor could say back—or, at least, all he felt justified in saying back—was that while he much preferred the form of contract agreed upon by his association and the United Managers' Protective Association, at the same time, under the circumstances, etc., seeing that even an actor must live and that good parts were fairly hard to locate these days, he guessed he would be justified in taking the chance.

• • •

THE actor no longer has to face that problem. The Actors' Equity Association on Nov. 4, last, after battling valiantly for three or four years to get its membership to insist upon the equity contract—a form which insured fairness to the manager as well as to the player—and refuse to sign any other form, decided that more radical and more stringent penalties were necessary to insure its enforcement. The actor must have a definite answer to make to the manager under the circumstances cited. A pledge was therefore drawn up by the terms of which the member of the association who signs anything but an equity contract is liable to a fine of $1,000 and the further humiliating and unprofitable experience of having his services enjoined.

Now he says to the manager: "I should like very much to play this part, and I will be glad to play it under the terms of the equity contract. But you see how it is: If I sign any other contract it not only costs me $1,000, but if they should sue out an injunction against me I couldn't act for you anyway. So, there we are."

• • •

SOME 1,500 actors promptly signed that pledge. Other signatures are being added every day. Within a fortnight's time probably the full membership of the association, which is between 3,000 and 4,000, will have signed.

Which goes to prove that the manager and the actor have never been so far apart in this matter of what is due both parties to an agreement as many have believed. It has taken three years to bring them together, it is true, but the delay is traceable to many causes. A few sensible, heart-to-heart talks soon convinced both employer and employe of the justice of each other's claims. The rest of the delay was caused by the pride of the successful man who resents being dictated to, yet who would be the first to refuse to work for another man under conditions he held to be unjust.

The association, so far as the records go, has never been dictatorial nor has it been unfair. It has merely demanded that the actor be treated as a human being rather than as a vain child whose love of work was much stronger than his concern for his rights. On the other hand the manager is not to blame, either, for making the best terms he could. He guarded the welfare of his enterprises and increased his profits by cutting his expenses wherever he could, as business men have done since the world began.

• • •

BUT abuses grow by the violations they feed upon, and the time came when the managers—or most of them, big and little—were extending the periods of free rehearsals over eight, ten and even twelve weeks, for which time they paid the actor nothing and held it to be their right to discharge him at any time they pleased. They were giving two weeks' notice of dismissal when it suited them, and two hours' or two minutes' notice when it did not. They were paying railroad fares to and from the place at which the tour started or they were not. They were paying salaries when they had a lot of money, but when they had only a little the actors were the first to be overlooked; the musicians, stage hands, baggage men and all other organized workers were paid first. If the player protested he was informed that he might hoot for his money.

Then came the formation of the Equity Association and the gradual correction of these abuses. First the free rehearsal period was cut to four weeks for dramatic productions and six for musical or spectacular plays. After which half-pay is allowed for additional rehearsals. To that agreement the stipulation has been added that after a ten-day probationary period the actor is justified in considering himself engaged. If he is discharged after that he is entitled to a minimum of two weeks' salary. If he elects voluntarily to retire he is bound to pay the manager a sum equivalent to his two weeks' salary. Which is illustrative of the equity features of the contract; the actor demands his rights, but he is bound to acknowledge the rights of the manager also.

The manager is also privileged to close a new play any time within the first four weeks of its run without notice, provided he pays two weeks' full salaries, which is to give him an opportunity of determining whether or not the play has a chance. He is also privileged to make up rehearsals.

• • •

YEARS ago it was the custom for the manager to pay only half salaries the week before Christmas and during Holy Week. By the terms of the equity contract the manager is privileged to lay his company off during the Christmas or the pre-Easter dullness, if he likes, and pay no salaries at all; but if he plays he must pay full salaries.

There isn't a clause in the equity contract for the general adoption of which the players have fought so hard that is not fair to both parties. And any disagreement that may arise under it will be adjusted by arbitration. It is an honest, man-to-man agreement, which is probably why it has won its way.

DRAMATIC MIRROR, Inc. 145 WEST 28th STREET PHONE, BRYANT 4900 NEW YORK CITY
H. A. Wyckoff, *President*. R. M. Vandivert, *Vice-President*. L. O. Fiske, *Business Manager*. H. J. Redfield, *Secretary*.
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THE MIRROR

LOUIS R. REID, Managing Editor

Theatrical Producers Look for Prosperous Period for Stage—War Plays Likely to Continue Popular

NEW YORK theatrical managers and producers declare with unmistakable enthusiasm their belief and confidence in a prosperous era for the American stage following the last chapter in the world war. In their statements in THE MIRROR last week they express a unanimous feeling that the theater has weathered the most severe storm in its history, and they have unbounded confidence in the future.

This is not a reflection of the optimism that naturally has followed the victory of the American and Allied armies, but a belief that history will repeat itself, and the managers say that the theater has always prospered after a war. They know too that today the theater and its people are much closer to the public than they have ever been before. The war has had a humanizing effect on both the stage and the laity in that it has shown each to the other without the glare of the footlights between. Both have suffered for the same reason and both have had the same great cause at heart.

With the burden of war lifted from the nation, the public will crave more entertainment than ever before. People are happy and they will turn to the theater as the natural outlet.

As for the type of play that will be popular under the new order of things, that can only be a matter of conjecture. Producers and managers believe, however, that the war theme will not be exhausted for years to come. The countless dramas that were enacted "over there" will serve as the ground work for as many plays. It will be the stage's means of perpetuating these historic incidents. Light comedies and dramas of the more serious kind probably will be equally popular. On the whole, there seems to be little doubt that stagecraft will be given a new impetus and that the theater will enter upon what may be the most profitable and certainly the most important period in its history.

• • •

Department of Labor Pleads for Judicious Use of Pictures

"THE motion picture undoubtedly shortened the war by at least two months." This is not the biased opinion of a film producer or trade paper editor. It comes as the mature but enthusiastic reflection of army officers through the channels of the Department of Justice, and provides further evidence of the importance and value of motion pictures.

In a letter to THE MIRROR, David K. Niles, Chief of the Motion Picture Section of the Department of Labor, not only expresses the appreciation of the Government for films as an effective medium in stimulating patriotism, but he indicates that they are of greater assistance than any other agency in the restoration of normal conditions.

Mr. Niles makes a plea for constructive education, and holds that the judicious use of pictures can be of inestimable value to our country at a time when industry and commerce are not entirely stabilized. As an instance, he points out that to portray the villain of a photoplay as a member of the I. W. W. or the Bolsheviki is positively harmful, whereas the depiction of the hero as a virile American, a believer in American institutions and ideals, will do much good.

There is no effort at censorship on the part of the Government. Rather is there evident a spirit of friendly co-operation—a desire to advise the industry upon policies vital to the welfare of the country. Such a timely suggestion, of course, will be accepted by the industry, for it is conscious that only through the heartiest co-operation with the Government will it be able to enjoy the full fruits of peace and victory.

• • •

Many American Made Musical Shows on Boards Testify to Magnificent Opportunity Offered by War to Native Creative Talent

A SURVEY of the new productions of the year reveals a remarkable increase of home-made musical entertainment. Time was when American audiences looked for their real musical thrill of the season to some operetta importation from Europe, altered in text and with an occasional native dance and ragtime number interpolated to speed up the action. America has been necessarily deprived of this once saving source of sprightly and melodious concoctions, the reason, of course, being Europe's complete absorption in the war.

Thus it was that native composers who long had been denied productions had their innings; song writers developed into production builders—and even dancing men became librettists. A new form of entertainment sprang up, a typically American product—the INTIMATE musical comedy. Aside of the dictates of wartime economy, which were observed in the banishment of productions built on the lines of mass and effect, the new form marked an artistic advance, being based primarily on compactness of construction, musical worth and adeptness in characterization.

Against this instantly successful innovation Europe, in the few sporadic productions traceable to her shores, could oppose nothing of telling effect. The sole adaptation of a Viennese operetta offered last season lasted a week; this year none was attempted. Two British importations this year and last went on the shoals, despite every aid and art invoked in their behalf. It is undoubtedly due to America's later entrance into the war that she was able to make such remarkable strides in original production. With her active participation in the war, her better talent, practised and potential, gave time and thought wholly to martian duties.

But the opportunity had not been slighted, and America now awaits but the final disposition of war issues to clinch her lead in this of several realms in which she had previously held secondary rank. With the dawn of next season, American-made music productions will begin the welcome invasion of the amusement-bereft world capitals.

SMILES AND A TEAR OR TWO

Ada Meade and Donald Brian as godmother and godson get acquainted over Burgundy—perhaps it is Chianti—in "The Girl Behind the Gun"

Helen Menken experiences a choking sensation in "Three Wise Fools" at the hands of Steve Colby

The three musheteers of the British trenches as represented in "The Better 'Ole"—Colin Campbell as "Alf," Charles Coburn as "Old Bill" and Charles McNaughton as "Bert"

Six little girls who bring zest and zippiness to the revue in the Century Grove. From left to right, Annette Bade, Helen Eby, Peggy Canter, Louise Dale, Billy Wagner, Betty Allan

Henry E. Dixey in "The Long Dash" is a very adroit spy. He has, as he says, "a way of finding out." Little does he suspect, however, that he has two watchful foes in Millicent Evans and Malcolm Duncan

THEATER WINS VICTORY OVER THE DOUBLED TAX ON ADMISSIONS

Clause Imposing Additional Burden on Managers and Public Set Aside by Senate Finance Committee—Took Heed of Protests

AT LAST the theater has won a victory in Washington. The 20 per cent. tax that was to have been slapped onto theater tickets and tickets of admission to other places of amusement has been killed by the Senate Finance Committee, and the existing 10 per cent. tax allowed to stand in the new war revenue bill for 1919.

Without exaggeration, this is really a big victory for the theater, especially since there was every reason to believe that the doubled tax of 20 per cent., or two cents on each ten cents paid, as provided in the bill as passed in the House, would also be approved in the Senate. In its efforts to revise downward to a six billion dollar total, the Senate Finance Committee made reductions aggregating $500,000,000, but failed to include a reduction in the admission tax. When it was proposed to slice this tax also, the committee was reported to have agreed to make no change in the 20 per cent. clause. Now the lawmakers in the Senate have taken heed of the protests from managers and producers, and the existing 10 per cent. tax will stand.

Film Tax Not Increased

Motion picture producers and exhibitors, too, have reason to rejoice. The tax to be paid for the purchase or leasing of motion picture films was made 5 per cent. instead of 10 per cent., and, in addition, the picture house proprietor is required to charge his patrons only 10 per cent. of the admission price as a war tax, instead of the proposed 20.

The dangers to the industry itself and to the Government in the way of reduced revenues by reason of a possible exodus from the theater box-offices to those of less expensive forms of amusement because of the greater tax had been pointed out by Lee Shubert. Mr. Shubert said the public must have amusement and has two kinds from which to choose—the theater with its admission prices ranging up into the dollars, and the motion picture house with one dollar in some cases the top price.

Playgoers to whom money means something—and there are few to whom it does not—would naturally choose the form of amusement that cost them the least. In other words, they would rather pay a 20 per cent. tax on a sixty-cent ticket than on a six-dollar ticket. The theater, it was shown, would suffer from a decreased number of admissions and the Government from decreased revenues or smaller tax returns. If the theatergoer preferred to pay the 20 per cent. tax on a low-priced ticket, it would be conversely true that the Government would get the short end of the deal in taxes.

Theater's Help Not Appreciated

The theater, however, had long been used to this sort of discrimination at the hands of the lawmakers at Washington. Whenever it is possible to make the theatrical profession the goat, Washington jumps at the chance. All this, in spite of the fact that the theater is always first to come to the aid of any good cause. The stage people and the managers worked night and day helping float the four Liberty Loans, putting over the Red Cross and United War Work campaigns; furnishing free entertainment for soldiers here and abroad.

During the least season managers and producers were forced to contend with increased railroad fares. The influenza epidemic closed all theaters in hundreds of cities of the United States. Players in many cases were left without funds far from home, but thus far no one has heard of any benefit being staged for their aid unless they arranged such affairs for one another.

Recognized by Government

The theater has been called an essential activity by no less an authority than the United States Government, and in its work since war was declared has ably proved that the confidence of the Government was justified. The stage and its people have been untiring in their efforts to maintain the morale of the folks at home. Managers and producers have dug deep into their pockets to finance benefits for war purposes and to transport theatrical companies from camp to camp to provide free entertainment for the soldiers. And it was put distinctly up to the managers to dig, for, irrespective of the fact that companies and players were working without remuneration in the Government service, the managers had to put up the increased railroad fares ordered by the Government. The players have given unsparingly of their time and money to the end that none should need whatever talent they had at their command.

Leaving the tax on tickets at 10 per cent. was but a just recognition of the theater's services in the great war.

* * *

Fund for Wounded Actors to Be Continued

Contrary to the announcement printed in an evening newspaper recently, the Fund for Our Wounded Actors will not abate its activities.

At the offices of the Fund in the Knickerbocker Theater Building an emphatic denial of the story was made by officials. It was pointed out that instead of discontinuing its efforts, the fund has really only begun to achieve the results for which it was formed and that its need now was much greater than before.

"This report suggests that no wounded actors have been found for us to take care of," said Grace Griswold, secretary of the fund. "That is entirely wrong. There are at least a thousand actors in the service, many of whom have been affected financially as well as physically by the war. Their names are just beginning to come in.

"But it is not only the wounded actor-soldier that we were organized to help. It was the families of those soldiers as well."

* * *

Belasco Cleared of Plagiarism Charge

Judge Julius M. Mayer in the Federal Court has dismissed the suit brought by John Underhill, as agent of the author of the Spanish play, "The Cradle Song," in which David Belasco, producer of "Marie Odile," was accused of plagiarism. Judge Mayer took this action after Belasco and Frances Starr testified concerning the play, written by Edward Knoblock, and in which Miss Starr was starred.

The contention of the plaintiff was that Knoblock saw "The Cradle Song" in Madrid in 1911, and that between 1912 and 1914 Belasco was in possession of the manuscript of the Spanish play, and in the changes he made in Knoblock's "Marie Odile" he adopted and used dramatic situations from the foreign author's work.

* * *

Fay Bainter in "East Is West"

"East Is West," a play by Samuel Shipman and John B. Hymer, in which Fay Bainter will be featured, has been placed in rehearsal by William Harris, Jr. It will have its first presentation in Baltimore on Dec. 9 at the Academy of Music, and will be seen in New York Dec. 23.

LIFTING OF BAN MAY AID THEATERS

Boom in Building Looked for Now That Restrictions on Material Is Removed

A boom in theater building is now looked forward to with the lifting by the War Industries Board of the ban that has been in effect on all non-war construction for several months. Late in October a Government order instantly halted all work on theaters where structural stages had not been passed. Exceptions were made only in the case of buildings which were virtually completed, needing only material for finishing.

The lifting of the ban is likely to be followed by much new theatrical construction in New York. Among the probabilities are a new theater for the Selwyns next to their new Selwyn Theater on West Forty-second Street. The Shuberts are always active in new building projects, and it is likely also that they may be looked to for new houses.

The text of the order from Bernard M. Baruch, chairman of the War Industries Board, follows in part:

"The action taken permits all building operations of whatever character held up in the interest of the war program to proceed. No further permits will be required from the War Industries Board or the State councils, through whom control over the situation in each State was maintained.

"Immediately following the signing of the armistice, on Nov. 11, the non-war construction section took steps to loosen the restraints on the industry, and in a formal order, issued that day, removed a great many of the barriers."

UNION BOX OFFICES TO CURB TENACIOUS TICKET TRAFFICKERS

Idea Sponsored by Arthur Hopkins Aimed to Give All an Equal Chance and Pasteboards Would Sell at Regular Printed Prices

UNION box-offices operated by the theatrical managers themselves, where all classes of tickets may be purchased for all first class attractions at the prices stamped upon them is the latest suggestion aimed at the complete elimination of ticket brokers and speculators. The idea is sponsored by Arthur Hopkins and apparently has the support of most producers and managers.

The union box-office idea is the outgrowth of the agitation started with the proposed city ordinance which hedges the business of theater ticket brokerage round about with what the brokers declare are killing restrictions. The plan at present under consideration by the managers is to have one central box-office in Times Square and another in the financial district. At each place seats for every part of all theaters would be on sale at box-office prices. As the demand increased more such offices would be opened.

It is planned to have a floor manager in the lobby of each central agency, who will see that patrons of all theaters get a square deal.

"The advantage of the speculators over the managers," said Mr. Hopkins, "is that the agencies are centrally located distribution points for all theaters, so that a person can 'shop' for his tickets. It is obvious that the same person could not go tramping from theater to theater, looking for the best arrangement as to the quality of the entertainment, the price of seats and their location.

"But the managers can turn this to their own advantage. There is nothing to prevent them from improving on the agency idea in case the speculators refuse to sell tickets at a premium that is reasonable for the service they perform."

* * *

Return of John Craig

After a year in France, accompanied by his wife, Mary Young, John Craig returned to New York early this week. They headed a company of actors which presented several plays just back of the battle lines, and sometimes stopped to give shows for the wounded right where the fighting was going on. Once their theater was hit by a bomb dropped by a German aviator. Mr. and Mrs. Craig have gone to Boston.

LAW HITS THEATERS

Children Barred from Stage in Hartford

The chief object of theatrical attention in Hartford during the last few weeks has been the apparent decision of the State Board of Education to absolutely bar the appearance of children in stage offerings in this city, and it is believed this ruling will later be applied throughout the state.

One of the commendable features of "Daddy Long-Legs" was the appearance of several small children in the orphanage scene, but several days after the opening Stage Director Blair was ordered to appear in court for allowing children under the age of 16 to appear in the performance.

The court was informed that the violation was unintentional and judgment was suspended.

Last week "Mother Carey's Chickens" was produced by the stock company, but it was found impossible to obtain permits for the appearance of any children under sixteen.

* * *

GIVE UP THAT KEY!

Stage Woman's War Relief Wants All Not in Use

The Stage Women's War Relief is launching an appeal for keys, at least that was the original idea furnished them by Mrs. Mary Jessop, 736 Riverside Drive, New York. But after it became known that keys were in demand—brass keys, iron keys, steel keys, and every other old kind of keys that had lost their keyholes, this material to be put to work to defeat Germany, people began sending in every kind of metal in every form. This metal now will be sold to industries using raw material. The revenue will go toward war relief work.

* * *

Nixon Left $1,500,000

Samuel F. Nixon, the theatrical magnate who died recently, left an estate valued at more than $1,500,000. The executors are Abe L. Erlanger, Arthur S. Arnold, well known theatrical lawyer, and a local trust company. His theatrical properties will be operated by his executors, and the large estate, which was left entirely to his family, is not to be divided until three generations.

* * *

"Hitchy-Koo" Out Again

Raymond Hitchcock and E. Ray Goetz have formed another "Hitchy-Koo" company, headed by Frank Shea, for which they have booked a long tour.

The Hitchcock role will be filled by Mr. Shea, and Carrie Reynolds will have the part in which Grace La Rue was seen here. In the other leading roles will be Sam Collins, Gatty Jones, Shirley Lewis, Marion Taylor, Joan Feister and George Sullivan.

* * *

"You'll Like It" Touring Jersey

"You'll Like It," a comedy of camp life, produced by Norman Hackett, dramatic director of Camp Dix, for the War Department Commission on Training Camp Activities, is now on a tour of New Jersey with the approval of Camp Commander Major-General Scott. Newark, Plainfield, Montclair and Jersey City will see it.

ON THE RIALTO

PEACE-TIME happiness is the logical accompaniment of peace-time prosperity. A glance in the direction of the managerial offices shows the amusement purveyors as the happiest and most prosperous since the ancient days of 1916. During the last week several events took place which made the managers' additions to their bank deposits more substantial than ever. The Senate Finance Committee decided to leave the admission tax at the old rate of 10 per cent. And then Mr. McAdoo continued the good cheer by an announcement that the extra tax on Pullman fares would be abandoned on Dec. 1. When it is recalled that the managers experienced a severe depression in their finances every time they traveled to their out-of-town premieres such a decision on the part of the railroad director-general was particularly welcome. The epidemic has subsided throughout the country, permitting the amusement men again to route their attractions, and the end of the war has given to the public a festival spirit which is being expressed in good part by a liberal patronage of the playhouses.

* * *

NO WONDER, in the face of such sunshine, the managers are eager and willing to settle age-long differences with actors. The theatrical horizon at present reflects complete harmony.

But, of course, there is evident a competition among the producers. Only now it is expressed in a growing desire to attract the public by announcements that their productions have nothing to do with war.

* * *

IT IS difficult even for the producers to keep right up to the minute in their enterprises. Had they known that the war would come to an end in October they undoubtedly would have made provisions for timely plays upon armistices and occupations of enemy territory and peace conferences. As it is they are fighting the battles of the Marne and Verdun.

* * *

TO THE five big successes of the early season, "Lightnin'," "Friendly Enemies," "The Unknown Purple," "Three Faces East" and "Daddies" there have now been added, "Tiger, Tiger" and "The Canary." Seats to these seven attractions are now in greatest demand at the hotels and box offices.

* * *

THE CONFLICT between the managers and speculators continues with unabated fury. The World seems to have the most enterprising war correspondent. He is particularly active in reporting the campaigns of the various forces. Meanwhile the match which Mr. Ziegfeld threw into the magazine of the most persistent theatrical nuisances has started a conflagration that seemingly only the municipal authorities can end.

* * *

WHERE is Life in this merry conflict? What has become of its familiar cry, "A speculator on the sidewalk means a crooked manager inside?" Is it content to let The World lead the crusaders?

* * *

LORD DUNSANY is coming to New York—an event which will give an intellectual note to the interview season. The arrival of the Irish playwright, whose works have won such distinguished praise, is scheduled for January, but already his time and services are being eagerly sought by drama leagues and societies.

* * *

ANOTHER Irish playwright, however, keeps a respectful distance much to the dismay of the theatrical and literary world. Perhaps Shaw is biding his time until he can excite interest in the political world as well before venturing on the high seas. It is safe to predict that the arch-satirist is busy now writing political treatises in dramatic form—or as the critics would say, undramatic form—which will serve, in his opinion, as panaceas for the world's ills.

* * *

THE LAMBS now have a good ship named after them as a sign of Government appreciation of their work in behalf of the Liberty Loan and other war funds. Such recognition is a mark of distinction which will raise the actor's estate in this country to a higher place in public estimation than ever before.

During their parade last Sunday to the yards of the Federal Shipbuilding Company, at Kearny, N. J., the Lambs had an amusing adventure which was not part of the ceremony. A policeman attempted to stop the parade of the actors, most of whom wore their most fashionable clothes, as an unlawful event. (There is a statute which forbids marching with music on Sunday). Whereupon the diplomats of the organization, Augustus Thomas and Macklyn Arbuckle told the policeman he was a good fellow with such success that he compromised by merely "technically" arresting Harry Lambert.

* * *

INTERNATIONAL reciprocity is again in evidence in the show shops. While American plays continue their invasion of London British plays are beginning to appear in New York. Walter Hast, the English producer, has brought two plays to New York, "The Little Brother" and "Betty at Bay."

LATEST LIBERTY THEATER NEWS

Through the patriotic co-operation of Charles Coburn, "The Better 'Ole" has been booked by J. Howard Reber for the Camp Upton Liberty Theater Sunday, Dec. 15. The artists give their services for this engagement. The complete production will be moved to Camp Upton after the New York Saturday night performance by army Quartermaster trucks.

The New York office staff of the War Department, Commission on Training Camp Activities, is planning a special Commission night at the Criterion Theater to witness "Three Wise Fools," complimenting Austin Strong, the author. Mr. Strong is Librarian of the Theater Division Manuscript Department of the Division of Dramatic Activities Among the Soldiers.

De Hull N. Travis, Director of Publicity of the Liberty Theater Division, has been requested by Malcolm L. McBride, chairman of the Military Entertainment Committee, to prepare for the Secretary of War a complete report of the activities of the Theater Division during the war. This report will include the names of all the artists that have appeared in the Liberty theaters from the time Uncle Sam first went into the show business.

R. R. Smith, Director of Liberty Theaters, Washington, in a special bulletin to Liberty Theater managers said: "Now that the war is practically over, I am certainly hopeful that no manager will let down in his efforts to make his house an attractive place for the soldiers."

* * *

Lambs Go to Jersey to Christen Namesake

Last Sunday the Lambs, accompanied by the Pelham Marine Band, left the clubhouse at noon for Kearny, which is in New Jersey, to participate in the ceremony of christening a 9,600-ton transport named in honor of the club.

Ethel Martin, a member of the "Daddy Long-Legs" company, widow of Robert Stowe Gill, the first member of the Lambs to be killed in action in France, had the honor of naming the ship.

After the christening and launching the Lambs attended a luncheon given in their honor at the shipyards.

* * *

The Little Club Again Open

The Little Club, in the basement of the Forty-fourth Street Theater, which was the most fashionable rendezvous in New York last winter, was again opened to the public on Thanksgiving eve. A number of new features were introduced. Billy Allen and Helen Maxwell, two well-known New York beauties, are the hostesses. Both will be seen in a musical show to be produced under Shubert management later.

* * *

Harcourt's Play at Comedy

"A Place in the Sun," the new play by Cyril Harcourt, with Norman Trevor, Cyril Harcourt and Peggy Hopkins in the leading roles, was presented at the Comedy Theater Thanksgiving night. Out-of-town performances in Stamford and New Haven were given Monday, Tuesday and Wednesday. The play will be reviewed in the next issue.

WITH STAGE PLAYS AND PLAYERS

STAGE AND SCREEN STARS AID UNITED WAR WORK CAMPAIGN

Allied Theatrical, Motion Picture and Music Team, Led by William Fox and George M. Cohan Raises Over $500,000 in Drive

GIVEN a flying start and a worthy cause, there is no task too big for the men and women of the stage and screen. So when they learned of the nine-day drive of the United War Work Campaign, beginning Nov. 11, with its goal of $170,500,000, they immediately threw themselves into the game with their inherent pep and vigor.

It now appears that the amount sought for the welfare of the boys overseas has been oversubscribed, and it is even more apparent that by no means the least of the aids in accumulating this huge sum was the work of the Allied Theatrical, Motion Picture and Music Team, of which William Fox is chairman and George M. Cohan assistant chairman.

Frolic-Gambol Brings $100,000

The Friars-Lambs Frolic-Gambol at the Metropolitan Opera House, Sunday night, Nov. 17, realized $100,000 for the fund, and provided both spectators and players with an unusually entertaining evening.

The bill proved to be a huge success. It was under the personal direction of Friar Abbot George M. Cohan.

On Saturday, Nov. 16, three events took place. The Princeton football team played a match with the team from Camp Upton, and in the evening a boxing carnival was held in Madison Square Garden, with a Victory Ball at the Hotel Astor.

Victory Ball Unique Event

The ball added $40,000 to the fund. The event did not get fairly under way until eleven o'clock, and after an hour of dancing the programme was halted to give place to an entertainment arranged for the occasion by Ned Wayburn.

Fifteen numbers supplied by artists of the musical comedy and vaudeville stage were followed by the Ziegfeld Midnight Frolic Company, the members arriving after their own performance at the New Amsterdam Roof Theater.

To start the big drive joyfully on its way, E. F. Albee presented under his own direction an Albee Night entertainment at the Hippodrome on Sunday night, Nov. 10, to raise money for the campaign.

Theatrical Clubs Assist

Added to these activities the Green Room Club conducted a daily campaign at the Grand Central station and the Pennsylvania station which netted a total of $16,138. Bryant Park was covered with tent shows owned by members of the Showmen's League and the theatrical section of Broadway was dotted with carnival acts.

On top of all this was the "silver race" along Fifth avenue of the Lambs and Friars in behalf of the United War Work fund. The silver dippers of the rival teams had scooped up a total of $15,179.64, with the Lambs victors by a few hundred dollars.

The actors who staged the show worked an hour a day, or six hours during the week. The average net receipts were $42.16 a minute, gathered chiefly in small silver. Tubs filled with dimes and quarters were dumped into the United War Worker's strong boxes each day.

Lee and J. J. Shubert announce that the grand total of $62,168.93 was taken in in their theaters for the drive. The totals in New York were $35,755.70, and out-of-town, $26,413.23.

The Eighty-first Street Theater holds the record for collections for the drive in New York. Its grand total was $16,070.

Early reports indicate that the Allied Theatrical, Motion Picture and Music Team brought in more than $500,000, taking third honors in the race of the twenty-eight teams.

* * *

Brief "Pinafore" at the Hip

A condensed version of "Pinafore" was presented at the Hippodrome last Monday afternoon as an added feature of "Everything." The presence in the Hippodrome company of De Wolf Hopper was undoubtedly responsible for the new feature. On this occasion, however, he abandons his well-known Dick Deadeye for the more imposing figure of Sir Joseph Porter.

Parts of nearly all the numbers are sung, and for the most part sung well. Belle Story is an attractive figure as the Captain's daughter.

Several other changes have been made in the Hippodrome show since its first performance. The most notable addition is the Hannefords, an equestrian troupe.

* * *

Bert Gibson's Salon

Bert Gibson is planning an early revival of his popular salon at the Metropolitan Opera House Studios. A large number of stage and screen personalities will feature the event. Mr. Gibson's enterprises have been abandoned during the past few months owing to the fact that he has held a commission as a captain in the Aviation Reserve Corps. With the war at an end, however, he is again free to resume his activities on Broadway, not only in connection with his salon but as a director and scenario writer of his own motion picture productions.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Bulletin Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Nov. 26, 1918. The following members were present:

Messrs. Francis Wilson (presiding); and Deming; Miss Emmet, and Messrs. Cope, Arliss, deCordoba and Hull.

New members: (New York Office): Samuel Ash, Arthur H. Ashley, Malcolm Fassett, Kempton E. Greene, Milton C. Herman, Armand Kalisz, Edward Martyn, William Podmore, Harry Stanley and Jane Warrington. (Chicago Office): Lewis E. Streeter and Will L. White. Sidney S. Cushing has changed from ordinary to life membership.

We deeply regret to announce the death of Walter Craven, who died at Knoxville, Tenn., on Nov. 25. Mr. Craven was one of our charter members, and was always anxious to assist in attaining the aims of the Association.

We are glad to be able to announce that such an important firm as that of the Shuberts has decided to issue nothing but A. E. A. Contracts. Others too are coming in. Therefore the actor will not have as hard a task as was anticipated. As we have frequently said, if we all stick together there will be no difficulty; and the actor, to his great credit, has shown his intention of sticking, thereby greatly refuting those who sneered at us as a class.

Another 100 per cent Equity company is "Lombardi, Ltd."

The following is an extract from a letter of George W. Wickersham which has been received by the Council:

It was a great pleasure to me to meet your Association and to feel that I contributed in some slight measure to its worthy cause.

Sidney S. Cushing shows his tremendous enthusiasm for the A. E. A. by taking out life membership, though at the present moment he is working for the Government.

By Order of the Council.

* * *

GREEN ROOM CLUB GATHERS $16,000

Lambs and Friars Raise United War Work Total of $8,000 and $7,000

The Green Room Club set a record for generosity in the recent United War Work campaign. The club conducted theaters in the Grand Central and Pennsylvania stations and gathered a total of $16,138.31.

The Lambs and the Friars conducted a daily "silver race" on Fifth Avenue, in which members of each club placed in a line along the street the silver tossed to workers by the crowds that daily gathered to see the rival celebrities extend the competitive lines. The Lambs won, raising $8,022.35. The Friars' total was $7,157.29.

"THE LITTLE BROTHER"

Conflict of Religions Basis of Interesting Play at the Belmont

Play in Three Acts by Milton Goldsmith and Benedict James. Produced by Walter Hast at the Belmont Theater, Nov. 25.

Rabbi Elkan	Walker Whiteside
Father Petrovitch of the Russian Church	Tyrone Power
George Lubin	Richard Dix
Shinovitch	Sam Sidman
Rube Samuels	William St. James
Mr. Vanderlinde	John Gomar
Marie Breschofska	Edyth Latimer
Bridget	Mary Malleson
Judith Elkan	Mabel Bunyea

The age-old hatred and intolerance of one creed for another when each is represented by an extremist is vividly portrayed in Walter Hast's production of the Goldsmith-James play, "The Little Brother." It is the struggle between conflicting religions in a modern setting, New York's East Side, and may be termed a skillful handling of an extremely delicate subject.

Following a massacre of Jews in Kiev, Rabbi Elkan flees to New York with his daughter, his wife dying as a result of her experience. In a previous pogrom the rabbi had become separated from his younger brother, for whom he has never ceased to search. His daughter, Judith, falls in love with George Lubin, ward of a Russian priest, Father Petrovitch. Just as the rabbi recognizes the priest as the fanatic who led the Russian peasants to massacre the Jews in Kiev, Judith and Lubin appear to confess to their secret marriage.

The situation comes as the climax to the first act, and unfortunately, there is not another to equal it in the remainder of the play. Even the disclosure in the last act that the fanatic priest is "the little brother" for whom Rabbi Elkan has been searching seems to fall rather flat.

For the rest, "The Little Brother" is just a finely drawn bit of character work. As the Rabbi, Walker Whiteside does what is probably his finest characterization. Tyrone Power, as Father Petrovitch, although cast in a less sympathetic role, is equally impressive and convincing. It is doubtful if two more masterful portrayals have been seen on a New York stage in many years. Three low comedy characters in the persons of a marriage broker, Sam Sidman; a client, William St. James, and an Irish cook, Mabel Malleson, seem vastly out of place and in poor taste. Their lines are in no way appropriate to the seriousness of the general theme. Mabel Bunyea, as the rabbi's daughter, does a splendid bit of work.

* * *

New Play for New Year

"The Invisible Foe," written by Walter Hackett, will be presented on New Year's Day at the Harris Theater by Thomas Dixon. Selwyn & Company have transferred the lease of the Harris to Mr. Dixon.

"BY PIGEON POST"

Ziegfeld Presents War Play with Bird as Chief Hero

Blondel.....St. Clair Bayfield
Lacken.....Harrison Hunter
Captain Paul Chalfont.....Jerome Patrick
Madame Chalfont.....Ida Waterman
Major Pierre Vaudry.....Vincent Serrano
Marie Latour.....Phoebe Foster
Colonel Laroque.....John Sainpolis
Margot Latour.....Peggy O'Neil
General Delapierre..Frank Kemble Cooper
Orderly.....John A. Higgins
Orderly.....Hugo Schmedes

It is quite a distance as a pigeon flies from the land of musical revue to the realm of war melodrama but it has been negotiated by H. Ziegfeld, Jr., in double quick time and with no intervening stops as are usually encountered when a manager covers this range of territory.

They will persist in coming, these war melodramas, and therein the manager is every whit as experienced as his fellows, but where they are content to deal with the conflict along familiar lines, Mr. Ziegfeld adds a note of novelty in his introduction of the pigeon as the *piece de resistance*.

It is good to see the faithful messenger come into his own (it's a masculine bird by the name of Pierrot) after such modern devices as wireless telegraphy and what not, to say nothing of our old friend the despatch bearer, that have carried the precious information. They flutter exquisitely—two dozen or more—in their Urbanesque cage with pretty purple Pierrot the leader of the lot. He saves the day for France time and again simply because he flies far above such earthly things as boches.

Soldiers, Spies and Nurses

Of course he must have assistance and it is given him effectively by a resourceful Captain, who not only ties and unties the valuable scroll on his leg, but camouflages as a shell shock victim long enough to capture the familiar German spy and a renegade French Major. The romantic phase is developed in the pretty picture of the aforementioned Captain and an immaculate Red Cross nurse. These elements of melodrama and romance not being sufficient, the author brings comedy interest to round out the play. And so several naive scenes are arranged between a French General and his captivating chauffeurette.

Be it said that "By Pigeon Post" has not introduced anything new in the way of plot and characterization.

The best work among the members of the cast is achieved by Harrison Hunter as the spy. Phoebe Foster makes a good Red Cross nurse in the virtues of comeliness and tenderness, and Peggy O'Neil reveals a sense of humor as the General's driver. Vincent Serrano shakes the dust off his uniform in his good old Arizona way.

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"REMNANT"

Sentimental Comedy of a Parisian Pollyanna

Comedy in Three Acts, by David Niccodemi and Michael Marten. Produced by Charles Emerson Cook at the Morosco Theater, Nov. 19.

Jules.....Orrin Johnson
Tony.....George Gaul
Alphonse.....Etienne Girardot
Lougon.....Ben R. Graham
Manon.....Corinne Barker
Emilie.....Dorothy Cheston
"Remnant".....Florence Nash

"Remnant" is an "uplift" play of 1840, with its central figure a tough Pollyanna, a child of the Parisian streets who is called by the name from which the title of the play is taken. It concerns the fortunes of a young gamin who repays her generous benefactor with good advice of the aggravatingly "glad" variety.

The hero is a youthful inventor who is living in an unconventional union with an utterly selfish woman. Remnant is added to the household and when hard luck seems about to fall upon the inventor the mistress walks out on him. But Remnant remains and becomes his wife in the last act when the government accepts his plans for improved railroads. The play is built entirely of sentiment.

Florence Nash's conception of the role of a Parisian urchin is a little too reminiscent of our own Bowery types. But in spite of the disadvantage of being unable to create the illusion of a Latin type Miss Nash is appealing as usual.

George Gaul, in the role of the inventor, gave a performance that was sincere, augmented by especially clear diction. Other good characters were drawn by Ben R. Graham, Corinne Barker, Etienne Girardot, Dorothy Cheston and Orrin Johnson, who returns to the stage after some time in the films.

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"LISTEN LESTER"

Musical Comedy with Emma Carus Starts Off Well

TORONTO.—At the Princess, week of Nov. 18, "Listen Lester," with Emma Carus featured, had a good advance sale and opened to a large house.

This new musical comedy is handsomely mounted, the color scheme in scenery and costumes being very attractive.

Although story is slender, the music is very tuneful. *Waiting for You*, sung by Pan Travers and Clifton Webb, and *A Very Good Baby in the Daytime*, by Gertie Vanderbilt, are much the best. Emma Carus as the Breezy Widow hasn't the best opportunity in the world, but her Irish song in the second act is well done. Felix Adler raises a good laugh with his facial expressions in *I'd Love To*, sung with Miss Vanderbilt.

• • •

Five Philharmonic Concerts

The Philharmonic Society opened its Sunday afternoon series at Carnegie Hall Nov. 24 with an audience that filled the concert room and signs in the lobbies announcing "All seats sold." Harold Bauer was the soloist of the occasion and he gave a brilliant performance in the E flat pianoforte concerto of Liszt. Mr. Stransky led off with Dvorak's "Carnival" overture. MacDowell's "Hamlet and Ophelia," and Rimsky-Korsakoff's sensuous "Scheherazade" were the other features of the program which were given an inspiriting rendition by the orchestra.

"THE CROWDED HOUR"

War Play of Great Vitality With Many Thrills

Drama in Four Acts by Edgar Selwyn and Channing Pollock. Produced by Selwyn & Co. at the Selwyn Theater, Nov. 25.

Matt Wilde.....Franklyn Ardell
Charley.....Cyril Raymond
Vivian.....Mabel Godding
Peggy Lawrence.....Jane Cowl
Jackson.....Julee Epailly
Grace Laidlaw.....Christine Norman
Captain Bert Caswell...Henry Stephenson
Dorothy Wayne.....Rae Selwyn
General Dalton.....George Le Soir
Billy Laidlaw.....Orme Caldara
Merrick.....John Black
Nevine.....Edward Kearney
Davis.....Sidney Hall
Wills.....Burmi Provost
Grandmere Buvaise
Mme. Michellette Burmi
Jean.....Henry Call
Pierre.....Andy Aubrey
Marie.....Mildred Call
Mignon.....Antoinette Latienne
Captain Rene Soulier.....George Flateau
Marthe.....Yahne Fleury
A Veteran.....Georges Deschaux
Lieutenant Bailey.....Harold Mullane
Lieutenant Epstein.....Harry Schwalbe
Lieutenant Williams....Leslie L'Estrange
Lieutenant Walcott.....Cyril Raymond
A Poilu.....Jules Epailly
Dr. Beauchampe.....Cecil Owen
General Du Bois.....Jules Epailly

"The Crowded Hour" is another war play, but of such vitality that only the lethargic will not respond to it. The authors have written an effective melodrama. It is stirring, has many healthy thrills and includes the ever-popular ingredients of love and sacrifice.

The piece has as thrilling a moment as any in the large number of dramas we owe to the war. It is liable to land the play among the successes, and as played by Jane Cowl it throbs with human emotion and is of undeniable dramatic strength. It occurs when the heroine, formerly a chorus girl but now a telephone operator near the front in France, may make one and only one call before the Germans come.

Hears the Call of Duty

It is within her power to save the small party of troops which includes her lover or a whole French division by phoning a warning. She does the most heroic thing. But even though this scene stands out from the rest it is not a one scene play. It is followed by a last act that retains the attention and its preceding scenes develop considerable interest.

The underlying theme of the play is not by any means new, but it has fresh treatment and is presented forcibly. It develops the theme of regeneration wrought by the war. The former Follies girl goes to France and joins the army just to be near the man she loves, who is married and had been a rich slacker. At the climax she has been regenerated to such an extent that she is reconciled to have the man, who escaped the death that seemed inevitable, return to his wife.

Jane Cowl's performance has just the right shades of emotion. While the play is developing she was flippant and at the same time firm in her determination to hold her man.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 854 Will Do It For You

"THE BETROTHAL"

Maeterlinck's Sequel to "Blue Bird" Charming and Colorful

Play in Three Acts and Twelve Scenes by Maurice Maeterlinck. Produced by Winthrop Ames, at the Shubert Theater, Nov. 18.

Tyltyl.....Reggie Sheffield
The Fairy Berylune..Mrs. Jacques Martin
Milette.....Boots Wooster
Belline.....Winifred Lenihan
Jalline.....Gladys George
Aimette.....May Collins
Roselle.....June Walker
Rosarelle.....Flora Sheffield
Destiny.....Maurice Cass
The Veiled Figure.....Theresa Duncan / Grace de Carlton
The Miser.....Cecil Yapp
Light.....Edith Wynne Matthison
Granny Tyl.....Inda Palmer
Gaffer Tyl.....Wallis Clark
The Great Ancestor.....Augustin Duncan
The Great Peasant.....Henry Carvil
The Great Mendicant.....Elwyn Eaton
The Rich Ancestor.....Allen Thomas
The Sick Ancestor.....Barry Macollum
The Drunken Ancestor.....Claude Cooper
The Murderer Ancestor..Georges Du Bois
The Littlest Child.....Ivy Ward
The Last Born.....George Wolcott
Mummy Tyl.....Ethel Brandon
Mytyl.....Betty Hilburne
Daddy Tyl.....Henry Travers
Neighbor Berlingot..Mrs. Jacques Martin
Joy.....Sylvia Field

With a beauty and splendor fully as impressive as he gave Maurice Maeterlinck's fairy play "The Blue Bird" ten years ago, Winthrop Ames has caused theatrical history to repeat itself in his production of "The Betrothal," the sequel to the Belgian poet's fantasy, now at the Shubert Theater.

"The Betrothal" is the story of Tyltyl grown up and in search of the woman who is destined to be his wife. The Fairy Berylune leads him on the journey in search of his true love, accompanied by the girls with whom he plays, as well as Light, Destiny and a mysterious silent figure veiled in white. Many adventures befall the party before they reach the abode of Tyltyl's ancestors, each of whom selects one of the boy's earthly companions as his future wife.

But Tyltyl is not satisfied, and Berylune leads him to the realm of his unborn children. They do not recognize their future mother among Tyltyl's playmates, but with exultant cries discover her in the veiled silent figure that has accompanied the boy on his journey. Back in Tyltyl's home the veiled figure is found to be none other than Joy to whom in the previous play Tyltyl gave the blue bird.

The beauty of Maeterlinck's lines and philosophy are given a correspondingly beautiful presentation in Mr. Ames' production and cast. In both he has lived up to the high traditions he established for himself in "The Bluebird."

The cast, headed by Reggie Sheffield as Tyltyl, Mrs. Jacques Marten as the Fairy Berylune, Edith Wynne Matthison as Light and a score of others of equal prominence, seems to live the parts they portray to the point where the portrayal ceases to be acting. "The Betrothal" is a worthy successor to "The Bluebird" as Mr. Ames has handled it.

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Robert Mantell in "Othello"

"Othello" was presented by Robert B. Mantell and his company in the Forty-fourth Street Theater last Monday night. There were numerous curtain calls for Mr. Mantell, Genevieve Hamper and Fritz Leiber, who played the roles of Othello, Desdemona and Iago, respectively.

STOCK IN MANY CITIES

FIRST OVERSEAS STOCK CO. READY FOR DEPARTURE SOON

Sent by Over There Theater League and Will Have Extensive Repertory—Ten Well Known Players Selected by James Forbes

IN THE good work of keeping up our soldiers' morale abroad the Over There Theater League will early next month send forth the first stock company organized for that purpose. It is calculated to have performances begin in the leave centers in Christmas week.

The members of the company assembled by James Forbes are Mary Boland, Minnie Dupree, Mary Hampton, Sydney Shields, H. Bratton Kennedy, Homer Miles, Albert Perry, Jack Raymond, William Rosselle and Walter Young.

"Kick In," "A Pair of Sixes," "Paid in Full," "Her Husband's Wife," "Believe Me, Xantippe" and "The Traveling Salesman" are now in rehearsal under direction of Clifford Stork.

A different play will be presented each night in a week. A number of one-act plays are in preparation to include "Moonshine," "The Man in Front," "The Marriage Proposal," "The Right Simon," "Lassoed" and "Bread Upon the Waters."

The members of the organization will play any parts to which they are assigned, alternately appearing in leading roles and bits as in the olden days of the stock company.

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"The Old Homestead" in Buffalo

As a Thanksgiving week attraction, the Knickerbocker Players are offering at the Star Theater Denman Thompson's "The Old Homestead." Frank Wilcox is seen as Happy Jack, the tramp. For the week of Dec. 2, the company will present "Common Clay." The Knickerbockers are soon to leave.

The Academy Players are departing from their regular line of miniature musical comedy offering and are appearing in "The Handicap," a dramatic playlet with musical interpolations. Irma Vincent, a member of the company, has been sick for the past week. Al Barlow and Nat Haines have rejoined the Academy Players. TAYLOR.

* * *

"Three Bears" in Oakland

"The Three Bears," with Maude Fulton as Goldilocks, scored a decided hit at the Fulton. Miss Fulton gave a quaint and merry interpretation of her part and the audiences laughed heartily at her funny experiences with the Three Bears. Paul Harvey, Frank Wallace and Norbet Sills divided honors as the three bears. Rhea Mitchell, the screen star, will make her appearance as leading woman with the company Nov. 24, in Maude Fealy's play, "The Little Teacher."

* * *

Wilkes Players in Favor

The Denham scored with "Nothing But the Truth," Nov. 17-23, and in "The Gypsy Trail," Nov. 24-30. The Wilkes Players are finding favor in Denver, but the influenza epidemic is keeping the people fearful of public places.

Musical Comedy at Lawrence

The Emerson Players at the Colonial went into the field of musical comedy, week of Nov. 18, presenting "Very Good Eddie," and giving a creditable performance.

The principal role was sustained by Howard Sloat, the juvenile man of the company, who gave a good portrayal of the part. Dorothy Dickinson's work in the role of Elsie Darling was excellent, particularly her singing.

Walter Buckley made his musical comedy debut in this piece, it being also his first appearance on the professional stage. Franklyn Munnell, Dillon Deasy, Sadie Galloupe, Frank Kirk and Joe Guthrie make up the rest of the cast.

The chorus members were professionals. Specialties were introduced by Madge Barrows, Bennett Sisters, Pembroke and Pemberton, and Florence Saxon.

Underlined for week of Nov. 25, "Sis Hopkins"; week of Dec. 2, "Trilby." W. A. O'REILLY.

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O'Hara Players Score

The Warren O'Hara Players scored additional triumphs in "Here Comes the Bride" at the New Bedford Theater week of Nov. 18. Crowds taxed the capacity of the big auditorium at every performance.

Enid May Jackson, as Ethel Sinclair in the feminine lead, was altogether pleasing, while Alfred Swenson, as Frederick Tile in the principal masculine role, registered unqualified success.

Robert Craig, who portrayed the part of Jimmy, was really clever, and Lynn Osborn as the irate father received merited applause.

MACPHAIL.

* * *

Benefit for Stock Players

When the influenza ban on theaters is removed and the Orpheum, Edmonton, reopens, the first performance will be given as a benefit for the members of the stock company playing that house. During their forced lay-off all the men and women of the company have devoted their time to the sale of Victory bonds and to nursing influenza patients. Two contracted the disease but have recovered. FORBES.

"Lilac Time" for Two Weeks in Cleveland

"Lilac Time," the play with which the Vaughan Glaser Stock Players opened last week at the Duchess Theater, was retained for a second week. It played to packed houses all week, which was a distinct tribute both to play and players. Fay Courtenay was charming in the leading feminine role. Don Burroughs did the self-sacrificing Englishman with great artistry. The other members of the company who helped toward success were Will D. Corbett, William F. Powell, Constance Kenyon, James Hester, Stewart Irvin, Edwin Burke, Harry Prew, Don Fraser and Richard D. Marsden.

The Grand Theater Stock company, featuring Alice Bentley and Selmer Jackson, turned to drama this week and presented "The Girl Who Came Back," Samuel Golding's powerful play. This company of stock players, which had just made a place for itself when the theaters were closed because of the virulence of the influenza epidemic, has worked hard to hold that place, and the reception of their sincere efforts of the past week was gratifying.

* * *

Having a Good Time in Spokane

The Woodward Players, who will open a season of stock at the old American Theater, have been utilizing the influenza ban period by rehearsals for "Cheating Cheaters," which they will give as the opening performance. The company is also becoming acquainted with Spokane citizens and many of the actors are enjoying the first vacation at managerial expense in many years.

REN H. RICE.

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Stock in San Diego

The Virginia Brissac Stock Company will open at the Strand with "Forty-five Minutes from Broadway." Miss Brissac and John Wray have been seen in San Diego before in this musical comedy, and are sure to give a fine performance.

CHAPMAN.

* * *

Savoy Stock Again

The Savoy Stock Company, under the management of John B. Pitt, has resumed performances after a hiatus of three weeks. "Here Comes the Bride" was the first presentation, followed by "The Boss" week of Nov. 18. Alfred Cross, a favorite with Hamilton theatergoers, has returned as leading man.

MINNIE JEAN NISBET.

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Good Business in Lincoln

At the Lyric Theater, in Lincoln, Neb., the Otis Oliver Players continue to do good business, although not so good as before the "flu" broke out. The attraction week of Nov. 18 includes both Vada Heilman and Otis Oliver in the cast.

V. E. FRIEND.

CASTLE SQUARE MUCH IMPROVED

Boston House Beautified with New Proscenium Arch

Preparations for the Castle Square Stock company season during the past few weeks have involved a number of important and novel structural changes on the stage of the theater. During the summer and autumn artisans have built a new proscenium arch which sets inside and back of the original arch, thus providing a deep frame for the action of the play.

The old "tormentors," with which every play on every stage from time immortal has been enclosed on the side just back of the footlights, have been entirely done away with and in their place have been built ornamental pillars which ascend to the upper part of the proscenium arch and carry a decorative paneling that is both beautiful and useful.

The deep apron between the footlights and the drop curtain, a relic of bygone days, has been cut off, thus making a wider orchestra pit, and bringing the audience into seeming closer contact with the players and the play they are acting. It is, therefore, a new and interesting stage that theatergoers now see when they go to the Castle Square.

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Two Good Offerings in San Francisco

The Alcazar Theater continues where it left off, with "Upstairs and Down," starring Thurston Hall and Belle Bennett.

The Curran likewise resumed where it left off with "Business Before Pleasure." The company was here all the time and will run two weeks more. BARNETT.

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Stock Players Entertained

The Woodward Players, who opened the old American Theater in Spokane under the name of the Woodward Theater, Nov. 23, were guests of honor at the Spokane Ad Club luncheon Nov. 20. All the members of the company were introduced and several gave specialties.

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Emma Bunting as Tess

"Tess of the Storm Country," dramatized by Rupert Hughes from the popular novel by Grace Miller White, will be produced at the Fourteenth Street Theater Monday afternoon, with Emma Bunting in the name part, beginning the third week of an engagement that has so far been reasonably successful.

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Two Await the Word

Two leading men are awaiting the opening of the Morosco Theater in Los Angeles, Charles Gunn and Charles Meredith. Mr. Meredith has just completed an engagement in New York, where he played a leading role in "Allegiance," the war play by Prince and Princess Troubetskoy.

VAUDEVILLE VOLLEYS—From Walter Kingsley

George Bronson Howard Writes Bitterly in Book on Broadway—Gitz-Rice, Bert Williams, Jack Wilson and Jim Corbett in New Bookings—Chic Sale and His Art

IN "Birds of Prey," George Bronson Howard has written a book of Broadway that will mightily interest the folk of vaudeville and musical comedy. Howard thinks lightly of the two-a-day and its audiences, but we'll overlook that on account of his cleverness as a fictionist entertainer.

If you take yours in pill, powder, pipe, needle or inhalation; if you lead the outlaw life of Broadway; if you frequent cabarets and like the gossip of the "tigers" you will find "Birds of Prey" vastly interesting. Howard is a "wise cracking kid" and writes with a pungent vein of satire. He knows his Broadway, or at least knew it well up to, say, 1910. The street has moved rapidly since then and there is much of interest and excitement that George has missed while scenario, play and novel writing.

He is the hero of many of the stories in "Birds of Prey," wherein he figures as the lean, fastidiously dressed and struggling young literary man who takes a beautiful girl as a "boob" and "wises" her into a "heavy sugar broad." His own romance with a certain Slav is written several times in the book.

Catches Stride as Stylist

Howard has caught his stride as a stylist and outpaces any of his previous writing. The book is intensely interesting, and would be more so if the author did not give vent to such savage hatreds. He is a murderous enemy, and the way he flays Wilson Mizner and Paul Armstrong and some other well known boys and girls of the Great White Way makes the flesh creep. Such concentrated poison is seldom encountered in a book. Its only counterpart in action is acid throwing into the eyes.

Howard is a brave man to write as he has done. He risks assault and battery with intent to kill on a score of pages.

The fault I find is the lack of laughs. Now, Broadway, and especially the fast crowd from "gun moll" to Sixty Club, is jolly above all things, generous, careless, happy in the good things of the day and full of comedy. They revel in life, do these comely, attractive folk, and as long as they keep out of the Polyclinic they enjoy themselves.

Broadway Game Often Beaten

Howard makes the going too hard and too full of trouble. There are thousands who beat the game consistently and live full, happy lives in the mad Broadway whirl. With youth, good digestion, work that you love and a lot of pretty women and interesting men in your set, there's no place in the world like Broadway. However, there are the sinister folk and the covert human rats and the parasites, and perhaps it is of these that Howard is thinking. At any rate, he has written a tremendously interesting book. It has memorable phrases and terse descriptions that make his characters stand out like a "baby spotlight."

The men and women of the show business will find "Birds of Prey" a book that doesn't consent to be left unfinished. It is already the talk of the "Wicked Forties." If, as is not at all unlikely, some one of the originals of the Howard types goes after the author with a "flat gat" and "takes him," then the book will be read by all and sundry from coast to coast.

Howard, by the way, has been in uniform doing his bit in very manly fashion to make the Hun take a joke.

Some Interesting Bookings

Lieut. Gitz-Rice will have three weeks to himself when "Getting Together" lays off, and he will make his debut in Keith's vaudeville in the interim. On Monday next he will open at the Palace in songs and recitations, and the following week he will play the Riverside.

Right here and now I tell the world that he will be a hit in vaudeville. There's something irresistible about his way of doing things, and vaudeville fans dote upon personality.

Bert Williams will also do three weeks in vaudeville, starting at the Palace next Monday, and going thereafter to the Riverside and the Orpheum. Bert has never been loose with his money when it came to buying material, but this time he has provided himself with the best songs and stories and patter of his highly entertaining career. He is one of the great comedians of the world and his Keith tour will mean a line at the box-office.

Jack Wilson and Jim Corbett have teamed up for vaudeville and the union is a riot. They do a great deal of the Frank Tinney-Corbett comedy of the "Passing Show," mingled with Wilson's own sure-fire laughing material.

Wilson a Potentiality

Wilson is a performer who is entitled to much more credit than he is usually given. I don't mean that he isn't recognized in the matter of salary and his place on the bill, but that he is clever enough to head big musical comedies and revues.

An author who will work with Wilson intelligently and get his angle on comedy will some day write an all-laugh show. Most everyone finds Jack Wilson immensely funny, and I have never watched his performance yet without growing hilarious in my laughter. He is a sturdy, independent chap who says his say without mincing words or talking through third parties, and that is a really rare quality in the theater. As for Corbett, he has a fine outstanding personality, is thoroughly likable and is entitled to be called a good performer.

Eva Tanguay has gone back to work again in Los Angeles after her long "flu" layoff and is going stronger than ever. The rest in Los Angeles did her good, for the reports from the Orpheum say that she is developing the speed and tonnage of a battle cruiser in her studied excitement on the stage.

Chic Sale must have been pleased when he stepped upon the Palace stage and got a hand like John McCormack or Geraldine Farrar. A vaudeville expert, discussing Sale, remarked:

"Merit wins reward in vaudeville as everywhere else. One wonders why more turns do not emulate Chic Sale, who does not accompany his performance with comments upon how excellent his work is. He is too busy making it excellent to speak publicly of what he is doing. He analyzes shrewdly the types he projects upon the stage, sees and makes us see the dry unction of the rural man of God, gives us to understand the clumsy embarrassment of the bumpkin who has forgotten the lines of his 'piece,' visualizes the big youth in uncomfortable new clothes that leave his hands hugely awkward and in the way, and looks out of the aged but humorously gleaming eyes of the bucolic tuba player.

"In his specialty Sale is amusing by virtue of the complete and keen characterization he sets before his audiences."

How Gottlieb Books No. 8

"I like the headliner in No. 8, next to closing in a standard nine-act bill," says George Gottlieb, who books the Palace Theater. "I like best of all in this spot a great 'single,' either man or woman, but a positive success with a big reputation. I want the act to be comedy, if possible.

"It is one of the acts—the chief one—for which the audience has been waiting, and it should preferably be a laughing turn. However, at times we need a Sylvester Schaeffer, a Houdini, a Gertrude Hoffman, a Nazimova in the spot because they are indisputably great entertainers. In such cases the comedy acts must precede them."

"You're Mad," Cried Miss Terry

"You are all mad to book me as a singer!" exclaimed Phyllis Neilson-Terry when the Palace high command told her to give a song recital without any dramatics. Nevertheless, she did as she was told and registered a profound success. The audience liked the clear sweetness of her tones—the range of her voice going up to high G—and her selection of songs; also, the Palace patrons were intrigued by the seeming shyness of the overgrown girl.

How Do They Get That Way?

A well known vaudeville single went into a book shop last week and found that he had forgotten the name of the novel he had been asked to bring home.

"I want a book about a boy who was brought up by monks," he told the clerk.

"Do you mean 'The Cloister and the Hearth?'"

"No. That isn't it."

"'The White Company?'"

"No."

Finally a quick-witted salesman asked:

"Isn't it 'Tarzan of the Apes' you want?"

"That's it!" cried the vaudevillian delightedly.

That reminds me of the vaudeville team booked in Central America. The pair feared tropical fevers and, seeing by chance a book called "Colon Sanitation" advertised, they sent for it, but on looking into the volume found that it related to a place very much nearer home.

Tuohey and "Show Business"

John P. Tuohey, literary adviser to George C. Tyler, reproves me in a witty letter for using the vaudeville phrase, "show business," his conception of correct English being "the show business." Now "show business" is good Oxford English, and that is quite good enough for me.

Our British ally says, "Court removed to Windsor" and "government refused its sanction" and the like. "The" is a cute little word but not indispensable in these phrases. Mr. Tuohey predicts that I will go from bad to worse and find myself saying: "I win the first race" and "I lose a swell bet."

Maybe, but "show business" is correct nevertheless, and we of vaudeville will continue to use the two words that embrace so much that makes life interesting.

Blossom Seeley's Costumes

Far be it from me to attempt to describe Blossom Seeley's new wardrobe, but at any rate it is getting more commendation from Keith patrons than any line of costumes shown in a long time. Her gowns are the perfection of stage effectiveness, and they reveal Miss Seeley to the best advantage of her career. Wondrous clothes are a great asset on the stage, and Blossom realizes that fact.

Charley King Wins Promotion

Charley King has been promoted from chief commissary steward to chief warrant officer on the huge new transport Nebraska. King is popular, and deservedly so, in the service. He has worked hard and faithfully and intelligently, and has earned every step of his advancement. More power to him and his like.

Captain Frank Tinney, U. S. A., says that he will do everything he can to help James J. Corbett when he returns to vaudeville. Tinney and Corbett were together at the Winter Garden and became warm friends. Old Capt. Tinney has thought up some nifty wheezes for Corbett and will rehearse him in getting them over.

George Jean Nathan has taken the terms "jazbo" and "hokum" from the vocabulary of vaudeville and is using them to great effect in his monthly criticisms. At last George has found something worth while in variety.

Frisco has several flattering offers to go to London and is thinking seriously of taking the ferry to England.

Lucille Cavanagh thinks that Eddie Leonard is a temperamental minstrel.

IN THE VAUDEVILLE FIELD

With WILL T. GENTZ

CLIFTON CRAWFORD AND CHRISTIE MacDONALD NOTED ARRIVALS IN VAUDEVILLE

Clifton Crawford

Eliminating entirely consideration of the great Broadway following which will flock to whatever entertainment he graces, it was apparent on Clifton Crawford's return to vaudeville that had he come to the Palace without a name, his triumph would have been as great.

Much as a parody on his own inimitable gift of accenting and accelerating the English language was his description of the magnetic and statuesque woman he met, and his inadequacy of words to properly visualize her for his audience. His monologue of a man taking his wife to the movies, with a dark aisle and a dense atmosphere to contribute to his helpmeet's distemper, was one succession of laughs, but he threw the sand that gripped into the spinning wheels of hilarity with his recitation of Kipling's famous poem anent the battery going into action.

Vaudeville is rejoicing today. Production is in the dumps.

Christie MacDonald

Titled "Cupid's Mirror" on the program, the offering which serves to introduce Christie MasDonald to vaudeville after her retirement of some years following the attainment of musical comedy preeminence might still more appropriately be called "Reflections."

The act opens revealing a boudoir with milady seated before a mirror ruminating on past stage successes. Flanking the mirror are two porcelain figures, a lad and a lass.

The scene fades out and a close-up, even as in the movies, of the dressing table is shown, with the porcelain figures coming to life and bidding milady to pass through the mirror into the land of dreams. Sure enough, she finds the mirror but a sham as regards opacity, and in succession she emerges in the various costumes typifying her foremost stage successes, beginning with Sally Hook in "Miss Hook of Holland."

But when she is not content to revel in the past and inquires as to the future, the spell is broken and her good genii again tearfully resolve into porcelain, whilst another dark change reveals the original setting, with milady rousing from her sleep.

Thereupon Miss MacDonald closes the act with her famous "Day Dreams," which she popularized as the Princess Bozena in "The Spring Maid." In the course of her characterizations she sings, also, a song acutely of today, "When the Sun Goes Down in Flanders."

Interesting in its conception and as interestingly developed is the idea which forms the groundwork of Miss MacDonald's charming costume songs, in which she is aided by Irene Rowan and William Haig, the figurantes of her mirror. It were well for musical comedy principals of today to pattern after Miss MacDonald in the matter of enunciation. It seems that many singers take it that a tone musically expressed excuses one for slurring or muffling the words. Nothing could be further from the objects of the composer, who builds his score to emphasize the significance of the lyric, nor could detract more from the enjoyment of the listener, who listens in vain.

Miss MacDonald's offering is one of the important accessions to vaudeville of the season.

"Just a Thief"

Joe Byron Totten played "Muggsy" in "Turn to the Right." The plot of the new vaudeville sketch, "Just a Thief," in which he appears, is so similar to the fundamental idea of that play that an attempt was made to interfere with the author of "Just a Thief" when he launched said sketch in vaudeville.

The author being the same Joe Byron Totten, things looked rather circumstantial. Yet let us say right here that the parallel is similar to a circumstance that befell us when we wrote a newspaper play some years ago, and before we could get it produced, "Today" got to the boards. The big punch of that play, and which put it over, was identical to our previously written effort. The value of our play was nil after the Albert Schomer-George Broadhurst drama saw the light of day. And the climacterial idea of this play was more nearly original than that which underlies both "Turn to the Right" and "Just a Thief," the plot of which has figured previously in more than one play. If we attempted a production of the play now, we would undoubtedly be pelted with accusations such as Totten has parried.

"Just a Thief" is well constructed and well acted, and is an especially timely Yuletide production. Its mounting, while simple, is picturesque, and a change of scene from a backdrop in one to a full-stage interior is accomplished without an abrupt break in atmosphere by the simple expedient of furling that section of the drop which depicts the front of a cottage. It made a big hit with the audience of which we were part and evidently is established as one of the sketch standards of the season.

Marmen Sisters

A mixture of fancy and Russian steps, with a string trio to bridge costume-change lapses, brings the Marmen Sisters to the favorable attention of vaudeville patrons.

The pliability of hands and legs of the one is remarkable, as evidenced in an Egyptian offering. The only fault we have to find with this particular number was in the dancer's entirely unjustifiable controversion of the character of the dance in plunging into the high-stepping gyrations of a distinctly Russian finish. It destroyed the effect of the sedate, serpentine and graphically deliberate steps, with their plastic play of arms, that characterize the true Egyptian pedal art, of which, really, the pedal part is of itself negligible. Also, considering the characteristic Egyptian make-up of the dancer, the offense against art canons was the more grievous.

Five dance numbers and several musical interludes comprised the act. Dances with the house orchestra accompanying were put on in each instance before a separate drop of a character in keeping with the number. The two final numbers were staged with a cretonne interior, the trio—piano, violin and 'cello—participating.

A Russian doll dance, with glistening lacquered locks to aid in giving a wooden maniken effect, proved a pleasing variation. For the most part the Russian routine governed the offerings. The temple chant from "Aida" accompanied the Egyptian offering and proved an admirable choice in heightening the Oriental atmosphere evoked by the dance.

NEW ACTS CRITICALLY CONSIDERED

(Ten points serve as basis of analysis)

CHRISTIE MACDONALD (musical fantasy)

Material (plot, songs)	3
Pictorial (settings, costumes)	1
Personality of star	5
Support	1
Criticism	Admirably conceived
Entertaining value	100%

CLIFTON CRAWFORD (monologue)

Material	4
Personality delivery	6
Criticism	To variety what Sedan meant to America
Entertaining value	100%

"JUST A THIEF" (sketch)

Material (plot and dialogue)	5
Pictorial (combination setting)	2
Interpretation	3
Criticism	Old idea well-handled; plenty of action
Entertaining value	90%

MARMEN SISTERS (fancy and character dances)

Arrangement (routine and music)	3
Pictorial (settings, costumes)	3
Execution	4
Criticism	Typically ballet russe
Entertaining value	80%

CHIC FRITZI SCHEFF 'KISSES 'EM AGAIN' IN WASHINGTON

Big Keith Audience Rises to Brilliant Prima Donna—Beatrice Herford Hit in Clever Mimicry

Mme. Fritzi Scheff, stunningly hatted and gowned and singing with old-time brilliance of voice and technique, was the big hit. Aside of semi-classical ballads, she offered such popular hits as "Smiles" and "Hindustan." The imperishable favorite, "Kiss Me Again," from Victor Herbert's "Mlle. Modiste," was, of course, included.

Beatrice Herford delighted in portraitures of peculiar people, and Paul Morton and Naomi Glass were warmly welcomed in their newest offering, "1918-1950."

Pearl Regay and Lester Sheehan in their clever song and dance number, "A Suggestion from Spain," enhanced their popularity. Miss Regays exquisitely rendered "Sweet and Pretty." Sergeant Bowman and Corporal Shea, real soldiers of the "Treat-'em-Roughs," were diverting in songs and personal reminiscences of the trenches.

Harry Breen, the song writer and rapid-fire singing comedian, presented a single that stood out sharply. WARDE.

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Hymans and McIntyre in "May Bloom" Chicago Hit

The romance of "May Bloom," the headline offering of Leila McIntyre and John Hymans at the Majestic, captivated the audience. The sketch deals with a model and artist.

Another sketch of a different hue, "No Sabe!" put forward Catherine Kohl. It was a melodrama and accomplished its object. It thrilled.

Stuart and Keeley presented dance numbers ingratiatingly, and looked stunning in the accoutrement of their cowboy dance, the costumes being of white glistening leather.

Dolly Connolly scored with *That's a Man* and *Everything Is Peaches Down in Georgia*.

A condensed version of Victor Herbert's musical comedy, "The Only Girl," was well liked. METCALFE.

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Kosloff Ballet and Chilson Ohrman in Pittsburgh

Theodore Kosloff and his Russian ballet were given a warm reception. The dance numbers were in keeping with the high standard that marks the work of Mr. Kosloff, and the act further was vocally distinguished.

Mme. Chilson Ohrman made her Pittsburgh debut in a repetoire of songs that went right to the hearts of her hearers. She won many encores. *Forever Is a Long, Long Time* and *Waters of Venice*, both by Albert von Tilzer, *The Shadow Song* by Meyerbeer, and a new song, *Sweetest Toinette* were the offerings. LATUS.

SWINGING 'ROUND THE CIRCUIT

Albany—Grand

The week-end bill was headed by the Duncan Sisters, who made a strong impression. McCormick and Wallace, O'Neil and Saxton, Percy Athos and Greta Read and J. K. Newman and company filled out a well balanced program. HERRICK.

Burlington, N. J.—Auditorium

The Roth-Rosso company headed the program. Their rendition of songs of yesterday and to-day were particularly pleasing. Zarelli and Elva gave an acrobatic novelty that caught the house. The Baldwins in eccentric work shared honors with them. BURR.

Cincinnati—Keith's

Leo Zarrell and company proved a good opener on a bill of ordinary merit. Larry Reiller and his Celtic players were pleasing in Irish melodies, *Mother Machree* scoring its usual hit, and A. Robins as "the walking music store" was interesting even if his act was not new.

Mazie King gave a fine exhibition of clever toe dancing, assisted by Marshall Hall. Pat Rooney and Marion Bent frolicked through a joyful twenty minutes, and the bill closed with some fairly artistic poses suggested by war posters.

Jake Bohrer and his orchestra were really the hit of the show, a jazz postlude sending everybody home in a good humor. GOLDENBURG.

Denver—Orpheum

The new Orpheum bill was cut short last Saturday by the second influenza closing.

Ruth St. Denis and associate dancers, Edna Malone, Doris Humphrey and Betty Horst, delighted with an entirely new series of dances. Particularly worth while were "Dance of Theodora, Empress of Byzantium," "Greek Dancer in Silhouette" and "Triumph of Democracy."

Albert Vertchamp won his audience easily with "Carmen Fantasie" and "Ave Maria." This pleasing violinist hails from Denver.

ANDERSON.

Fall River—Bijou

Geo. Drury Hart and Company in the one-act comedy, "My Lonely Soldier," and the Three Pendletons in dancing diversions were among the acts especially well received. Russell and Devitt in songs followed. They offered *Oh, What a Loving the Girls Will Get, Paddle Addle and Oui, Oui, Marie*. Webber and Elliott scored with *Rock-a-bye Baby with a Dixie Melody, You're in Style* and *Alabama Jubilee*, and Flagg and White's hits were *Bill, You Done Me Wrong, When I Say Good-bye, I Am Going to Fight My Way Back to Caroline, After You're Gone* and *Regretful Blues*.

Indianapolis—Keith's

With influenza again prevalent, everyone wore masks at Keith's in viewing the new bill. Juliet, in clever impersonations of stage celebrities, proved an attractive headliner. "In the Dark," a one-act mystery play with a surprise finish, scored. Chief Caupolican met with marked favor, his splendid voice showing to fine advantage in the *Marseillaise* and *Long Trail*.

Dayton—Keith's

Laughs in plenty, with a seasoning of pathos, characterized the bill at Keith's this week. Dooley and Sales, the ever-welcome pair of nonsense vendors, garnered new laughs with material new and old. The sketch, "Maggie Taylor, Waitress," is of the sort that critics deride in public and enjoy in private.

Ben Deeley, Barbara LaMar and Joe Kane were among us again with their bellboy act, and Sabini La-Pearl sang *For Me and My Gal* so well that the audience seemed to forget its venerableness.

The song hit of the bill, however was *Take Me Back to Dear Old Blighty*, which Jim Dooley sang at a soldier's request. DRAKE.

Lawrence—Empire

Mabel and Johnny Dove pleased in a pretty arrangement of songs and dances. Among songs used were: *I'll Turn Night Into Day, Wibbly-Wabbly Walk*, and *Sing Rockabye Baby with a Dixie Melody*. All these went big, but they made the biggest hit with *We'll Welcome the Boys Back Home*.

Abram and Johns, in a dramatic playlet, "Hubby Realizes," and Frank Farron in dialect stories and songs, were factors in the entertainment. The latter sang *An Irishman Was Made to Love and Fight*, and *Jim, Jim, Don't Come Back Till You Win*, which went big.

O'REILLY.

Lincoln—Orpheum

The Rev. Frank W. Gorman's songs, *Ireland Is Ireland to Me, Absent* and *When Irish Eyes Are Smiling* were well received. Florrie Millership and Charles O'Connor offered old tunes except for Miss Millership's solo, *Tell That to the Marines*, which made a big hit.

New Haven—Palace

Jack Martin and company did splendid dancing at the Palace. Ray W. Snow told jokes that got a roar. The Alvarados gave a clever musical instrument act. Songs used were *Oh, Willie! I Want To Be Loved by a Soldier, While You're Away*, and *When Tony Goes Over the Top*. All were given with good effect, but the latter especially scored. MARY.

Oakland, Cal.—Orpheum

The Florence Duo have a magic act that creates many laughs. The Lighter Girls "stopped the show" and sent the audience into howls of laughter. Imhoff, Conn and Coreen, scored. Julius Tannen chattered and kept his audience laughing from start to finish, and Mme. Doree's celebrities also were well received. James Watts and Rex Storey burlesqued classical dancing.

San Diego—Savoy

The Winton Bros., acrobatic act, opened the first after-flu show and pleased; the act has a splendid setting. Fennell and Tyson scored with their singing and dancing. Ernest Wood and company in "The Red Fox Trot" have an unusually good comedy drama, and the De Nuchele Brothers' instrumental selections were well received. The feature act, "A Mile a Minute," with Geo. F. Harris, was one of the most sensational acts seen on the Savoy stage for some time.

Dorothy Brenner Wins Song Honors in Philadelphia

Dorothy Brenner in a series of songs and Mrs. Gene Hughes in a new playlet were the highlights of an interesting bill.

Miss Brenner's songs, by Herbert Moore, were excellent, and her costumes proved a joy to the feminine hearts. She sang *Atmosphere, A Man Can Never Read a Widow's Mind*, and closed with a cute kiddie song, *I Spilled the Beans*. Her act went big.

Kate Elinore and Sam Williams have their usual line of chatter. Williams sang *The Navy Will Bring Them Back, You're a Better Man Than I Am, Mr. Wilson*, and a new one, *My Salvation Army Girl*.

Jack Norworth Proves Big Feature in Cleveland

Thanksgiving week was celebrated at B. F. Keith's Hippodrome principally with song.

Jack Norworth, singing with a sure-fire method, scored with *On the Day When Peace Was Declared, My Boy* and *Wild Woman*.

The Foy Family, all except the eldest son, who is serving in France, presented a characteristically Foy sketch in the course of which inimitable Eddie sang *Rose of No Man's Land*, which went over big.

Lillian Shaw, in a dialect comedy, introduced *Tony Goes Over the Top*. It remained for the Caits Brothers, novelty entertainers, however, to score the song hit of the show with *Goodbye France*.

Buffalo Likes Frank Dobson's Songs in "The Siren"

Frank Dobson and company, headlining in a tabloid musical comedy, "The Sirens," at Shea's, introduced in the revue *Blushing Bride and Groom* and *Howdy Do*.

Ed Morton is using for his vaudeville turn this season a program of exclusive songs, among the most taking being *Till Johnny Comes Home*.

NAN HALPERIN TOPS BILL AT RIVERSIDE

New Songs Please Audience —George White and Harry Watson Welcomed

Nan Halperin made her first appearance of the season at the Riverside in her new cycle of songs and won new friends with her happy selection of songs. She shared the favor of the audience with George White and his dancing quartette of Broadway beauties.

To this superlative representation of song and dance Harry Watson, Jr., added that other big element of vaudeville—comedy. He kept the audience laughing throughout his classic takeoff of a decrepit prize fighter and a bucolic visitor to the big city and his experience with the telephone.

Susan Tompkins pleased with violin selections and Gardner and Hartman added to the fun. The Morenos, aerial performers, opened the bill and the Mastersingers, a vocal organization from Boston, climaxed it with a real rush finish. They sang vigirous songs with a vigorous background of steelwork, attired in the garb of structural workers.

* * *

Gertrude Hoffman Big Punch on Colonial Bill

Gertrude Hoffman proved a complete vaudeville show in herself to Colonial patrons. Her protean offering was a revelation and a delight.

Henry Lewis presented his new monologue and won many hearty laughs. An offering of real musical worth was that of Rae Eleanor Ball, violinist, who was accompanied on the 'cello by her brother.

Harrison Green and Katherine Parker appeared in their new skit, and Fred Allen, monologist; Emily Francis Hopper and Billy Griffith in dances, Victor Martyn and Maude Corence and Karl Emmy and his Pets completed the bill.

BROOKLYN HAS BRILLIANT BILLS

Helen Ware, Eddie Leonard and Frisco Are Seen at Orpheum; Chic Sale at Bushwick

THE Orpheum offered a brilliant bill this week, with Helen Ware, the dramatic actress, and Frisco, the rage of dancing New York, as the particular luminaries. Miss Ware appeared in "The Eternal Barrier," an incident in novel dramatic form, by Tom Barry. This offering is the only playlet in dramatic literature in which but one character appears.

Frisco, far-famed creator of the jazz dance, came from a recent three weeks' triumph at the Palace. He has worked his way up concurrently with the rise of jazz music to popularity from a position of almost absolute obscurity. He had the assistance of pretty and shapely little Loretta McDermott and Bert Kelly's famous jazz band.

Leonard Stay Lengthened

Eddie Leonard, the popular minstrel man, was held over for a second week, and ranking well up with the big ones was Joe Laurie and Aileen Bronson, who, after a season of retirement, are presenting a mirthful skit called "Let 'Er Go!"

Ruth Roye, too, was on the bill, with a varied and effective repertoire of songs. Frank Crumit and the Garcinetti Brothers helped with fun and feats of strength.

Harry Carroll Dances, Too

Charles (Chic) Sale and the Watson Sisters were especial delights on the new Bushwick bill. Hardly second in favor, however, was Harry Carroll, the composer, playing, of course, his own compositions, and not only that; he sang them, and not only that; he danced 'em—at least one of them, and showed the audience just how a well-trained single must glide off stage *a tempo*.

Valerie Bergere was here too, in a dainty Japanese playlet, "Little Cherry Blossom." Jack Wyatt and his Scotch dancers, the Mack Trio, the "Four of Us" and the Gladiators rounded out a capital bill.

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Bessie Clayton at Alhambra

Bessie Clayton headlined at the Alhambra, assisted by Elsie and Eduardo Cansino, with Tom Dingle, John Guiran and Jimmie Casson, in a new edition of her "Intimate Dance Revue of 1918." Jimmy Hussey offered his uproarious travesty of military life.

IN THE SONG SHOP

Convinced that Publishers Get Most of the Cream from Song Puffs, George Fairman Became a Publisher—and He's Making Money

BY E. M. WICKES

LAST YEAR George Fairman won second prize in the New York Herald's song contest with "I Don't Know Where I'm Going, But I'm on My Way." He placed it with a publisher, and when it didn't sell up to expectations Fairman decided it was time to go into business.

"That wasn't the only big thing that got by me," Fairman said. "Only a few know that I wrote the words and music of 'The Preacher and the Bear,' which I have been told holds the record for phonograph sales. In 1903 I sold it for $250 to the owner of a cafe out West who wanted to go into the music business.

"Maybe you think I was foolish to go into the publishing end on my own hook. Well, you come around in a month and I'll show you some orders on 'It's All Over Now,' 'Roaming Romeo' and Frisco's 'Kitchen Stove Rag' that will open your eyes."

Caruso with Artmusic

The phonograph companies engage men to keep tabs on all the big artists in opera and vaudeville. Judging from the way that the Von Tilzer brothers, Will and Al; Sol Bornstein and Amy Ashmore Clark land the big acts, the Artmusic must have a dozen men watching singers. Nothing is too big for that quartet to go after. Now they have Caruso singing "For You," and have his picture on the title page. The song was written by Miss Clark and Vincenzo de Crescenzo. To give a list of other prominent acts using Artmusic numbers would be almost like furnishing a "Who's Who in Vaudeville and Opera."

Earl Carroll Disappointed

I haven't seen Carroll lately, but I heard that he was around Times Square a few days ago. He was crazy to go to France to do some flying. "I know if the war keeps on I'll cash in sooner or later," he said, "and I hope that when they wrap me up in the Stars and Stripes it will be in France and not in the wilds of Texas."

"Over There" a Hit Over There

When "Over There" became popular over here, France welcomed it and adopted it over there. Now France has its "Over There," called "Madelon, I'll Be True to the Regiment," and the English version, written by Al. Bryan, has been published by Jerome Remick. The French lyric was written by Louis Bousquet, and was set to music by Camille Robert.

Stern's Star Week

E. B. Marks and Jos. W. Stern are well pleased over the work of last week. Harry Cooper, at the Royal, sang "Mammy's Pickaninny, Don't You Cry" and "I'm Crazy About My Daddy"; at the Colonial Marion Harris featured with success "I'm Crazy About My Daddy; Jimmy Shea introduced "When the Yankee Boys Go Marching Up Broadway" at the Palace; Nat Nazzaro, at the Central, put on "Oh! Helen"; Esther Walker was a hit at the Bushwick with "When the Yankees Go Marching Up Broadway" and "I'm Crazy About My Daddy"; Captain Kidder, at the Comedy, sang "I'm Glad I Can Make You Cry"; Joe Sherman sang the same number at Hurtig and Seamon's, and Sophie Tucker held up the show at Proctor's Fifty-eighth Street wih "I'm Crazy About My Daddy."

With these headliners and others featuring Stern numbers, the firm isn't worrying about future sales.

James Boys Prospering

These James Boys (Kendis and Brockman) are honest business men and instead of keeping the country in a reign of terror, as once did their extinguished namesakes, keep them amused, via Blanche Ring, Wellington Cross, Jessie Standish and Billy Glasson. These at various times have wired in to say that "Everybody's Happy Now," the new victory song, is a big hit.

Duncan Sisters with G. & F.

The Duncan sisters, who are becoming big favorites with vaudeville patrons, are doing a great deal to boost the sales of "While You're Away" by featuring it in their act.

Harris Hears From "Over There"

Will L. Cressy wrote from France to tell Charles K. Harris that "Break the News to Mother" is just as popular with the boys over there as any of the later day hits. While the masses may like "Break the News to Mother," there are several pluggers in this country who will never be able to see it, for according to reports Harris slipped one over on them at the last moment that has put them on the defensive. It all happened at a song writers' contest. War songs were very much in evidence. When all the other pluggers had put in their work and the winner had been practically picked, four sailors in uniform hove in view and put on "Just Break the News to Mother." After that there was nothing to the other numbers, and the sailors walked away with the prize.

Concerning Bars—Two Kinds

Nova and Pryor, two San Francisco musicians of Palace Hotel fame, have purchased the sheet music department in Hauschildt's music store there from Gene Florentine, who has enlisted in the United States army.

Fred R. Sherman, of Sherman, Clay & Co., San Francisco, a leading music firm of the West, is attending the military academy in San Rafael, Cal., preparatory to entering an officer's training camp in the East.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Singapore	Gilbert & Friedland
Mary Does Everything But Sing	Harry Carroll
You Can't Beat Us	Serg't Shea
You Might Fool Me Again / Berlin Bound	Sophie Tucker
I'm In Love / Goodbye, France	Jimmie Hussey
When Tony Goes Over the Top	Harris & Morey

MASKED AUDIENCE SEES FRISCO BILL

Orpheum Opens with Packed Houses and Interesting Compilation of Acts

After weeks of darkness the Orpheum has been relit, but all patrons were compelled to wear masks at the initial performances. The houses were crowded. James J. Morton acted as announcer as well as doing his monologue.

An acrobatic number called "Smile," by Jack Alfred and Company, Holmes and Wells in "An Old Fashioned Bride," "On the High Seas," a spectacular naval show by the producers of last year's "Forest Fire," were opening attractions.

Then came Walter Kelly, the "Virginia Judge," who was enjoyable as ever. "The Battle of What's-the-Use," with Ed Gallagher and Joe Rolly as a colored orderly, was amusing. Much laughter was caused by Al Herman, the "Black Laugh."

Albertina Rasch and Company entertained with dances and another Morton aside of James J.—James C.—was on the bill. BARNETT.

. . .

NEW SONGS ARE HITS

Jim Flynn Sings New Mother Song at Mt. Morris

At the last session of the Mount Morris songfest, Jimmy Flynn opened his little stunt by coaxing the crowd into singing "Everything Is Peaches Down in Georgia." After singing "You'll Find Old Dixieland in France" and "The Navy Brought Them Over," he introduced a new one for Feist, called "Mother, Here's Your Boy."

Joe Darcy made a hit with the crowd for Shapiro, Bernstein & Co., singing "Don't Cry, Little Girl, Don't Cry" and "I Love Her, Oo La, La!" McCarthy & Fisher had a plugger there who received a big hand for introducing "Kisses" and "I'm Always Chasing Rainbows." Ray Abrams and Frank Papa did good work for the McKinley Music Company with "Keep Your Face to the Sunshine" and "Trench Trot."

A brand new one was put on for Waterson, Berlin & Snyder, called, "Goodby, France," the chorus of which the crowd picked up readily.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 854 Will Do It For You

PALACE JOYFULLY HAILS CHRISTIE MACDONALD

Musical Comedy Star Quits Retirement for Vaudeville —Clifton Crawford Also Back

Musical comedy was raided this week to enrich the bill at the Palace.

Christie MacDonald came to the two-a-day following her retirement three or four years ago from the operetta field, and Clifton Crawford, a potent factor in the success of several musical comedies of recent seasons, stepped into the monologistic breach which was widened by the recent demise of Ed Aveling.

In addition C. Balfour Lloyd and Gilbert Wells were borrowed from "Glorianna" to fill an early spot on the bill.

Miss MacDonald presented a musical fantasy which was delightfully conceived and given its full valuation by this consummate artist. The intelligence that marks all that Miss MacDonald does and her clarity of enunciation in presenting her vocal numbers are distinguishing features of her work. (*See New Acts.*)

Clifton Crawford must have felt thoroughly satisfied with his reception, by which is not meant the applause heaped on a performer in making his final exit, but the continuous cachinnation that accompanied his struggles to make Websterian English express his exuberant fancies and impressions. (*See New Acts.*)

"What Girls Can Do" proved a pretentious offering, with individual honors going to the vivacious Ardelle Cleaves for a song, dance and violinistic melange, to one of the Misses Morin for a loose-jointed dance that should make Charlotte Greenwood look to her laurels, and to Queenie Dunedin on a tight wire, airily imparting confidences to the audience.

Here was an assemblage of rarely gifted young women whose talents were not displayed to full advantage due to lack of advantageous arrangement of the material. The final section of the entertainment did much to redeem a faltering beginning. *Sweet and Pretty*, *When My Dreams Come True* and *Regretful Blues* were among the songs introduced.

Walter de Leon and Mary Davies presented the best skit of the season mirroring the lingual difficulties besetting Americans in arriving at the conversational stage of an *entente cordiale*. The ludicrously painful essays of the American soldier into the tongue of Dumas and de Maupassant in addressing a ravishingly pretty French girl, only to be parried by the monosyllable, "Consomme?" aroused gales of laughter, and the denouément, in which the maid proved plain American, was cleverly accomplished.

Adelaide and Hughes, the ever delightful, held over, and Wellington Cross sang stories and recited songs, and *vice versa*. Among his offerings were *Lafayette*, *When the Boys Come Home*, *The Worst Is Yet to Come*, *Everybody's Happy* and *Smiles*.

The Three Bobs, "jovial jugglers," opened the bill and Derkin's Dogs sent 'em away barking—meaning the dogs.

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Page 854
The Market Place

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Nor should manufacturers be expected to scatter their product among a score of exchanges to reach the same exhibitor in each city.

Furthermore, distributors should not be expected to build and maintain a separate exchange in each city. It multiplies their overhead expense and reduces service efficiency. It makes film cost more to the exhibitor.

However, the old situation is improving. The government has taken the nonsense out of railroad routing. And General Film Company is taking the nonsense out of motion picture distribution.

General Film Company long has advocated conservation and warred upon extravagance. It leads in practical conservation by presenting itself as a ready-to-use medium between any manufacturer or distributor and the exhibitor.

Why do thirty, and more, individual producers route their product through General Film Company exchanges? Because its exchange system, the oldest established and most splendidly equipped, was unreservedly open to them. No wonder that they adopted General Film in its completeness rather than the casual exchange here and there.

Why do the most experienced distributors, like George Kleine and Wm. L. Sherry, discard their own circuit of exchanges and adopt those of General Film Company? They have told you. Looked at calmly, an exchange is a plain, unadorned utility which can serve many interests at a saving. General Film exchanges can do it particularly well. And these men, standing on their own platform of conservation, have shown the strength of their convictions by applying them.

Progressive people see the absurdity of film distribution in the extravagant way, when it can be done better at a minimum of outlay. They naturally turn to such a smoothly-running, permanent service concern as General Film Company, which circulates their film while they retain full control of it.

For over a year General Film Company has been inviting progressive people to employ its facilities.

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PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

DON'T STALL!

Stalling Never Pays Dividends—It Kills Business, Friendship, Opportunities, and Buries You at the Finish

BY E. M. WICKES

WINNING a person's confidence is a simple matter—holding it after you have won it is comparatively easy. To regain it once you have lost it by stalling is a mighty hard task. No large business was ever founded except on success, and no individual ever reached his goal as the result of stalling, as the co-operation needed at the finish was missing.

Stalling is another name for broken promises, and you know what happened to Germany as the result of broken promises. Don't get the idea that because you happen to possess a little power you can continue to hoodwink your friends or business associates. Those of the worth while kind will desert you as soon as they discover that you are not a man of your word, and the others will follow shortly after.

I know one man in business who is cursed with a bad temper, a tendency to be domineering, and an inflated sense of egotism, but in spite of these handicaps he is successful, and all because he never makes a promise he can't fulfil. His employes are loyal to him, not as a result of their personal liking, but because they know they will get a square deal and that he will always live up to his word.

A Bride and a Promise

A short time before the ban was placed on Sunday automobiling he had promised to deliver four cases of samples on the first gasless Sunday, and that same Sunday was to be his wedding day. He was too patriotic to try to skip through with an automobile, and as he was unable to hire a truck or messengers, he engaged two hansoms.

Into one he and the bride climbed with two suit cases filled with samples, while the best man and bridesmaid went into the second hansom with the remaining two cases.

The man who had ordered the goods was the most surprised individual in the world, having felt that it was unreasonable to look for the goods owing to the existing conditions. Other samples he had ordered did not arrive, and you can rest assured that when the merchandise was ordered the man who made good on his promise received a little more than he would ordinarily have received.

How the Staller Fares

Perhaps you wonder what stalling has to do with photoplay music. On the surface it apparently hasn't anything to do with it, but if you take the time to analyze individual cases you will find that it has a great deal to do with the success of a moving picture theater.

In a fair sized town not a hundred miles from New York a man owned a picture theater. His philosophy was to kid every one but himself, and all the while he was kidding no one but himself. Having hailed from New York he thought he was wise and knew how to handle the "hicks"—as he called them.

First Bad Break

To begin he threw out the pianist who had been there before his time, and who was a big favorite with the fans.

He figured he could save a few dollars by using his niece at the piano. When the fans put up a kick he said he was just using his niece for the time being, as he intended to make it a regular house by installing an orchestra.

Later when the patrons wanted to know why the orchestra hadn't shown up he said he had changed his mind and was going to put in a big organ.

At the end of three weeks when the organ did not show up the patrons began to drift away, and in hope of bringing them back he sought the old pianist and offered him an advance in salary to return. The pianist, however, rejected the offer, as he had already agreed to play for several business men of the town who had about completed plans to build a first class picture house. Just downright stalling had put the wise man from New York in bad, and when he sold the theater he lost several thousand dollars.

Brooklyn Man Loses Out

Since old Dr. Cook discovered the north pole and then forgot just where he left it Brooklyn has been accused of many things. So it isn't any wonder to find a staller in that burg of churches and wise conductors.

A certain exhibitor over there had a first class woman pianist at a very reasonable salary. He didn't like the collection of music she had and told her to go to New York and load up with new stuff. She couldn't do it on her salary and told him so, adding that if he would pay her three dollars a week more she would keep up to date.

He promised, she bought the music, and he stalled on the raise for five weeks. She became disgusted and quit, and he ran around like a wild man trying to get a pianist. He wound up by having to pay a man seven dollars more than he had been giving to the young woman. He not only had to pay more for an inferior player, but he had to put up with indifference and poorer service, so you can readily see that it seldom pays to stall.

HERBERT SPENCER
Musical Director of Loew's Theater, Montreal, Que.

RIALTO—NEW YORK

Rialto Quartet and Old Time Tunes Please

Hugo Riesenfeld remembered the old-timers last week at the Rialto and played a medley of the old popular hits of twenty years ago, including *The Sidewalks of New York*, *Annie Rooney* and *After the Ball*. At the latter the audience could contain itself no longer and exploded into applause at the first measure.

The most serious number was the overture, the *First Rhapsodie Romaine*, by George Enesco. A most difficult work and played beautifully by the orchestra. The scenic was a Post-Pathe, "Java," showing Dutch Malaysia, during which the orchestra played Leroux's *Nile; Orientale*, Cui, for a funeral scene, and a popular number called *Shadows of Night*. These had the right swing for the mood of the scenic.

The News Review was ushered in with *King Cotton*, Sousa; for a cattle scene a *Western Allegro* was used; for marching Greeks, the *Men of Sparta* gave the right setting; the showing of Americans brought forth *Hail, America*, and *The Red-White and Blue*, a rousing finish.

The Rialto Male Quartet sang *Ring Out, Sweet Bells of Peace*, and *Juanita*. Sascha Fidelman played the *Andante* from Symphony Espagnole, Lalo, as a violin solo. The organ number was *Marche Phantome*, Clark.

The feature, Pauline Frederick in "A Daughter of the Old South," opened with the *Spanish Serenade*, Friml, which was repeated several times during the action. A beautiful scene was set with the *Prayer* from "Jewels of the Madonna." Buzzi-Peccia's *Lolita* was used for the love theme. Other numbers used were *Kentucky Dreams* and *Open Thy Blue Eyes, A Vineyard Idyl* and *Valley of Poppies*. All of these are excellent numbers for this picture.

STRAND—NEW YORK

"Carmen" Is Musical Feature of Farrar's "Hell Cat"

Geraldine Farrar held the Strand stage last week in "The Hell Cat." Carl Edouarde consistently played the *Carmen* overture, which quite properly introduces this latest Goldwyn picture. The orchestra played during the picture Sousa's *White Man* from a suite, and for a first love theme used Huerter's *Melodie*.

One of the orchestra's best climaxes was reached during the scene of Panchita driving off with Dyke, when the big slow *Preludes* to the third act of "Gobi" were played. This music is by the Strand's assistant conductor, Mr. Reiser, and is splendid for such big scenes.

Mr. Brigham played Matthew's *Romanza* in C minor for part of the feature, and also did much fine improvising, as this picture calls for much of that from the organist.

During the comedy, "The Strike Breakers," he played selections from "Miss Caprice," by Fall.

A musical novelty was the singing of *The Rose of No Man's Land* by Robert Miller. A special dugout setting had been made for the song, showing a wounded soldier, the singer, and at the chorus a Red Cross nurse attending the wounded man. Its elaborateness received much applause.

Mr. Sisson played *Premier Amour*, Benoist, during the feature, and added a touch of realism by using a movement from "Three African Dances" by King for the scenes with Wa-no-me. The orchestra played *Marine Band March, March Religioso*, Chambers, and *For Your Boy and My Boy* during the Topical Review.

* * *

BUFFALO—SHEA'S

Caruso Picture Given with Operatic Gems

Caruso in "My Cousin" is given a delightful musical setting at Shea's Hippodrome this week. During the screening of the picture the big symphony orchestra plays selections from the grand operatic works in which Caruso annually appears at the Metropolitan Opera House. Such gems as "Pagliacci," "Rigoletto," "Samson and Delilah" and others are noticed on the program. The picture because of its novelty and the popularity of the star in Buffalo is drawing capacity houses at the Hippodrome.

The patriotic setting this week is a reproduction of "The Spirit of '76," with a mammoth American flag as a background, the effect being unusually striking. During the unveiling of the setting the orchestra opened with *The Star Spangled Banner*, and then went into selections from Herbert's "Naughty Marietta."

Mr. Franklin again this week is using banjos and mandolins in "The Sheriff," Fatty's latest comedy, and adds to the entertaining qualities of the comedy by the number of "jazz" selections during the screening.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"A Daughter of the Old South" (Paramount)

Love theme suggested: *Lolita*, Buzzi-Peccia (Schirmer).

Open with a Spanish bolero or Habanera.

Title: Richard Ferris, a light intermezzo.

T. Blessed St. Joseph, a soft prayer.

T. Senor de Pedro Alvarez, theme.

T. Lillian Hetherington, neutral intermezzo.

Dolores at window, rather dramatic to action.

T. You're the Living Spirit, soft, tender mood.

Spanish serenade for next scene. Slow dramatic for fortune-telling scene.

T. So you're going, somber neutral.

Next scene Spanish serenade.

T. I can't blame Dolores, theme.

T. That's Hetherington, neutral.

T. The Flame of Romance, minor mood.

T. You are the last person, rather dramatic to action.

T. You returned this once, rather tender, alternate dramatic.

T. The end of romance, soft pathetic to action.

T. Drink to love, work up to dramatic, agitato at Poison.

T. There was no poison, lighter to action; agitato at Alvarez.

T. And so Dolores, theme to end.

"Five Thousand an Hour" (Metro)

Love theme suggested: *Serenade coquette* Barthelemey.

Open with rather heavy theme, neutral.

Title: The center of the financial, moderate intermezzo.

T. The man who is really, rather sombre.

T. Constance Joy, bright caprice.

T. At the races, soft galop for track action, waltz for closeups, bugle effect, all to action.

T. I've just decided, love theme.

T. Excuse me, pizzicato movement.

T. Gresham plans, sinister, heavy.

Constance reads card, theme, softly.

T. Next morning, an intermezzo, neutral.

T. Not sufficient funds, slow sombre.

T. How much is that check, brighter.

T. I'll take it, theme.

T. Two days to go, waltz for reception.

T. It's Gamble! agitato, then theme.

T. Morning found deep, minor mood, agitato at struggle.

T. I heard you were going, bright.

T. Collaton tells me, agitato.

T. Come to papa, light, joyous.

T. Miss Constance, I—er, theme to end.

"The Dawn of Understanding" (Vitagraph)

Love theme suggested: *At Dawning*, Cadman (Ditson).

Open with broad melody, pastoral style, western.

Title: I saw a farm, much softer to action.

T. And then the day came, soft minor, pathetic.

T. Heretofore, dawn, theme.

T. And as the weeks, neutral, agitato at wagon-train, then back.

T. It was Sue's first circus, rapid circus galop to action.

T. The end of Sue's day, theme.

T. And the poker game, dramatic, fight furioso.

T. Guess they're the only ones, soft tender.

T. You know me, agitato.

T. The Sheriff considered, rather tense.

T. They've all gone, neutral intermezzo.

Agitato at horses' hoofs.

T. Seems as though, rather dramatic.

At Sue leaving house, rather mysterious agitato, watch shots.

T. Dawn, soft tender.

At Jack in saloon, dramatic agitato.

T. Within an hour, tense, dramatic narrative.

Ira enters court, big dramatic climax.

T. The Dawn of understanding, theme, to end.

"Ali Baba" (Fox)

Love theme suggested: *Orientale*, Cui.

Open with soft Persian character, pastorale.

Title: For months the people, soft mysterioso, agitato at fight.

T. Oh, Mr. Robber, very plaintive minor.

T. Now it happens, an Oriental theme.

T. Behold! love theme.

T. Sold to the highest bidder. Neutral pizzicato, rather mysterious.

T. Ali Baba has a brother, neutral until face at curtain, agitato.

T. Alas, that the greedy, same as before.

T. "Open Barley," agitato.

T. Abdullah has promised, festive Oriental, dance style.

T. Gentlemen, for the first time, big blare, then dance with action.

T. Dance! agitato, dramatic.

T. You are so brave, theme.

T. With his new wealth, a crafty theme. Use two.

T. Midnight! mysterioso, fight agitato later.

T. The bandit chief finds himself, lamentoso Oriental.

T. Be my wife, theme.

T. Let me in! crafty mood.

T. To Morgianna, flight furioso.

T. Into my hands, agitato.

T. He died to save us, theme to end.

"Come On In" (Paramount)

Theme suggested: *Reverie*, Gaynor (Summy).

Open with rollicking composition.

Title: The Boss, gruesome mysterioso.

T. Next day, theme.

T. Another message, mysterioso.

Hero takes Emmy's hand, theme.

T. The great adventure, light intermezzo.

T. For two months, a march.

T. She arrives at camp, theme.

T. Greetings from, minor march.

Emmy telephones uncle, theme.

T. The wedding, light joyous.

Colonel called to phone, agitato.

T. Very good, Eddie, theme.

RIVOLI—NEW YORK

Caruso and John Wenger Bid for Fame

Aside from Caruso in a center loge, with the crowd cheering, the next most interesting thing last week at the Rivoli was John Wenger's remarkable decoration of the proscenium arch. This was accomplished with the aid of veilings, draped to conform to the lines of the woodwork. This is worth seeing.

The feature, "My Cousin," with the great Caruso in the lead, naturally called for a medley of Italian folk-songs, which opened the first reel. Not, however, before the prologue from *Pagliacci* had been sung in costume by Vincent Ballester, and the playing by the orchestra of the overture from the same opera. All this in honor of the famous tenor.

Italian composers, or works of Italian atmosphere, were used, with but one exception. *Jewels of the Madonna*, *Curious Women* and *Pagliacci* were played during the action. The main theme was *Marie, Marie*. Nevin's *Love Song* was used in one short section.

A Bruce scenic, "A Wee Bit Odd," was played with Herbert's *Natoma*, Waldteufel's *My Dream* and Saint-Saens' *Spinning Wheel*.

The vocal offering was Annie Rosner in the *Bird Song* from *Pagliacci*. Professor Swinnen completed the program by an organ number of Maurice Shaw, *Allegro*.

* * *

CLEVELAND—LOEW'S

Distinct Oriental Flavor for Talmadge Feature

"The Forbidden City" with Norma Talmadge was given a most artistic presentation this week at the Stillman Theater, Cleveland. The atmosphere of the play was prevalent. Ushers were gowned in richly hued Oriental garb. Incense was wafted through the air. Especially in the musical accompaniment was the Oriental atmosphere noticeable.

Director Spitalny built his theme around the beautiful *Chinese Wedding March*. Bits of "Madame Butterfly" were interpolated. All the other themes employed by Director Spitalny had an Oriental flavor, which helped to make "The Forbidden City" one of the artistic treats of the season.

* * *

PITTSBURG—GRAND

Caruso's "My Cousin" Has Specially Written Overture

The Grand Photoplay Theater this week set the stage for Enrico Caruso in "My Cousin." Manager Mason can be justly proud of the effect, for on both sides of the screen were blooming plants, dainty, well placed furniture of the garden style, the whole very pleasing.

Conductor Browdy used his own paraphrase of Mr. Caruso's *Love's Torment* for the overture, which was written specially for the occasion. It evoked much applause. The opening scene of "My Cousin" was ushered in with the tuneful *Serenata Napoletana*. In the Pagliacci scene, *Pagliacco*, Leoncavallo, was used. *Rigoletto*, Verdi, was the number in the Rigoletto scene. Other numbers were *Jewels of the Madonna*, Wolfe-Ferrari; *Drinking Song*, Mascagni, and *Celeste Aida*, Verdi.

WASHINGTON—KNICKERBOCKER

Brilliant Puccini Program for "The Forbidden City"

The program for Norma Talmadge's "The Forbidden City" was most elaborate. The Talmadge picture lends itself artistically to musical setting and much Puccini music was used.

Two themes were built upon—first the play theme of San San and the children, *Chinese Serenade*, Huerter, and for the love theme an arrangement of the plaintive melody from "The Idol's Eye" by Victor Herbert. The love scene between San San and the American was introduced by the aria from "Butterfly" beginning with the *Star Spangled Banner* theme.

The first half of the picture was played in a gradual crescendo leading up to the joyful climax where San San is allowed to depart from the Emperor's presence—then an abrupt change to the plaintive theme foreboding evil, and repeated in gradually broadening tragic mood until the death scene, followed softly by repetition of the Huerter theme.

Other numbers were *Danse Orientale*, Cady; *Largo*, Puccini; *Murmuring Zephyrs*, Jensen; *Orientale*, Cui; *Before the Caliph's Palace*, Kiefert; *The Star Dreamer*, berceuse, Iljinsky; for the escape of Toy, *Agitato*, Hugo Riesenfeld; the sorrow theme, *Prayer*, from "Wizard of Oz"; *Notturno*, from Mendelssohn's *Midsummer Night's Dream*, for the final love scene, ending with contrapuntal arrangement of the two original themes for organ as vision of San San appears at the end.

* * *

PHILA.—STANLEY

Musical Festival Program is Mainly of "Carmen"

During the week of Nov. 25 the first of the grand opera musical festivals was introduced by the Stanley Orchestra under the direction of Dr. Albert F. Wayne. For the initial presentation the score of Bizet's "Carmen" was selected, and several lengthy excerpts were successfully played as a special feature of the program. Dr. Wayne is well known in Philadelphia as a conductor who possesses a magnetic personality and musicianly temperament, which enables him to draw the very best from his assembly of capable musicians. The "Carmen" music was greatly appreciated by the large audience, and Director Wayne is to be congratulated on the fine rendition of this ever popular work.

The feature picture was Harold Lockwood in "Pals First."

* * *

INSTALLATIONS

Wurlitzer Company—Hope-Jones organ: Empress Theater, Omaha, Neb.

* * *

Community Singing in Montreal

Community singing has been introduced at the Imperial moving picture theater in Montreal, John Fiddes singing the solo and the audience joining in the chorus.

FILM FARE

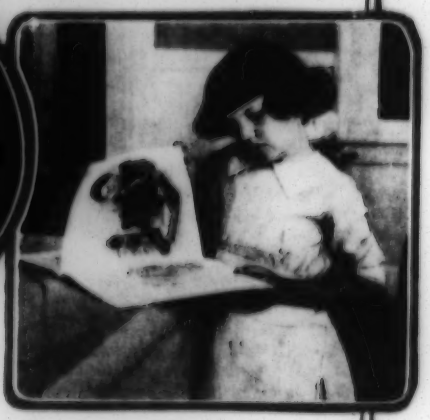
Lawrence Semon in "Humbugs and Husbands" (Vitagraph)

This gentleman evidently has his mind set on destruction, in "The Captain's Captain" (Vitagraph)

Bebe Daniels is the water nymph (Pathe's Lloyd Comedies)

The listener is Alice Joyce in "The Captain's Captain" (Vitagraph)

Four eyes with out a single thought. Enid Bennett in "Fuss and Feathers" (Paramount)



Baby Marie Osborne consults the nursery book in "Milady o' the Beanstalk" (Pathe)

Earle Williams does not get a very pleasant reception on landing in "The Man Who Wouldn't Tell" (Vitagraph)

Priscilla Dean is an attractive, and therefore very dangerous, Apache in "The Wildcat of Paris" (Universal)

Gaby Deslys in some of the million dollars worth of clothes, hats and pearls she wears in "Infatuation" (Pathe)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Secretary Whalen Speaks—Producer Saves Investment Through "Mirror"—Japanese the Greatest Photo Grafters

ANOTHER Fearorfavor fight has been won. I am confident that hereafter news weekly cameramen need not worry about "strong arm" tactics by New York coppers. Mr. Whalen speaks for a city administration that is notoriously friendly toward the motion picture entertainment, and his solicitude for the cameramen in their fulfilment of legitimate duties is easily understood.

City of New York,
Office of the Mayor,
November 29, 1918.

To the New York DRAMATIC MIRROR:

Your letter with enclosure is received. It has always been the practice of the police to bow to the wishes of the Secret Service when the President visits this city. I am, therefore, of the opinion that the police declined to permit picture men taking snapshots on the occasion referred to in the article because of the request of the Secret Service.

Personally, I agree with the writer of the article that there is no necessity for preventing camera and moving picture men from taking pictures of important public events. A great majority of people in this city, or in fact throughout the country, are not privileged to be among those present on such occasions, and their only opportunity to observe them is on the screen.

It is not the policy of this administration to in any way interfere with the work of moving picture or camera men and the police have always permitted them wide latitude. Therefore I am going to send your letter and a copy of "Fear or Favor" to the Police Commissioner for his information.

Very truly yours,
GROVER A. WHALEN,
Secretary to the Mayor.

The secret service point is well made: here may have been the root of the "organized preventive methods" evil.

The end of war, too, will make it easier for our photographers to operate, inasmuch as many once necessary restrictions will pass out.

I am sure that "organized prevention," at least on the part of the New York police, is at an end. To the cameraman who after the publication of these lines discovers otherwise it is suggested that a complaint to Police Commissioner Enright, also a friend of the films, will get complete and speedy results.

One Man's Money Saved

My campaign against inequitable distributing contracts developed its first results yesterday when a new producer, who was to hand his expensive negative over to a distributing firm for a "Thank You!" wrote that THE MIRROR's warning had caused him to call the deal off and that he was now going to accept an offer which meant a small but sure profit.

And I'll bet those parties of the first part were *convinced* their lavish promises, uttered so profoundly, had this man's negative all "copped!"

When he doesn't show up in their beeootiful offices on Monday, they'll be shocked to death.

The negative in the distributor's hand is worth ten in the bush.

This one will *never* get into their hands!

They can "gamble with some one else's investment," the owner of it writes.

One producer put wise! His subscription for the 1918 MIRROR was the best investment *he* ever made!

And really, it is a duty to warn the producer fellow and to urge a better deal for him on the distributor's part. The average distributor is a "regular" business man except when this producer fellow hoves into the offing with that choice negative aboard. Then he shows the instincts of a pirate. His motto becomes: *Grab!*

The Call of the Velvet Percentage

Often a distributor is unable to place all the films of his affiliated studios, but nevertheless courts the negative of some outside firm. I repeat—the way the exchange man figures it out is this: "No matter how *little* I do with *his* picture, *my* percentage from it is almost velvet, because I have the same expense keeping my offices running either way!"

The outside maker's investment in the picture is HIS to fret about! The distributor is concerned with his own "thirty-five per cent of the gross" ONLY. Some of these men actually have the simple minded (he is until he knows better!) outside producer supply even the positive prints that the branch offices must have to book.

The way to tell exchange insincerity is to ask the exchange man to print up the copies he needs, or to pay a reasonable advance for the rights to book the picture, or better still to make a guarantee on the amount of business his "superior" organization will do.

These men will promise a producer anything to get his picture. No amount of booking is too large to go unsecured—in their statements. All sorts of charts, indicating huge business in every office, are trotted out. But let the owner of the film say, "Glad you'll do so well with it; of course, you'll guarantee your figures in the *contract!*" and he'll see what a game he is up against.

I believe the foregoing paragraph will prove "golden words" to any independent producer who might read them while he is considering distributors' inducements, even as my first warning helped the gentleman whose change of front I cited at the beginning of this. I can only trust the messages to producers, of which the present is the third, will be the means of saving many thousands of dollars to MIRROR readers who may "dabble" in the producing field. The bunk that is handed new producers in some palatial "home offices" is mighty alluring, but it loses its possibilities for harm when it is exposed to the thinking man in cold type.

Writes for All, Reaches None

Lack of space prevented me from going into the Local Publicity Man matter as thoroughly as I desired, although I *was* able to get over my approval of the Local Publicity Man *Idea*. My chief reason for advocacy of the on-the-spot publicist was: The man behind the Fifth Avenue or Broadway desk tries to write his yarn for the whole country, with the result that the squib has particular appeal to *no* single section of it!

I am so strongly for the Local-Publicity-Man Idea that I would advocate the employment of competent newspaper men on part time, where a distributor is not prepared to make the outlay that a staff of "full time" men would necessitate. Good reporters are almost always permitted to swell their income by press work for local theaters, so why not for local film exchanges, whose "copy" is largely of the same nature? Undoubtedly, then, local publicity connections can be made even by the distributor who is perforce disposed to economy.

It will richly pay those exchanges who have the means to *use the publicity man for publicity*. If advertising is to be placed, a good local agency should be consulted. A great mistake is made by the average man in assuming that publicity writing and ad-copy writing are a joint "knack."

Sometimes they are found in the one person; but usually the good press man makes a poor writer of ad copy, and vice versa. The man who does each of these with equal facility naturally exists—even as does the artist who is also a shrewd business man!—but I warn exchange executives not to count on locating such specimens.

I heard an interesting talk at an advertising men's luncheon recently wherein the speaker claimed that certain high-class ad copy for exhibitors' use, prepared by a leading advertising agency and fostered by one of the biggest producing firms in the business, was *too* high class! This speaker said it lacked "show appeal," went over the heads of the multitudes it was intended to address.

Jap Fans Prize Photo Grafters of the World

A large Manhattan picture firm gave a special feature to an exporting house for foreign sale. Within a few months the exporters were able to report the "closing" of most of South America, of Australia, of Mexico, and of a little European territory.

"But how about Japan?" said the controllers of the special. "We were sure you had sold it."

The reply was that the exporter, being a responsible man, would have reported the Japanese sale if it had been made.

"But we have letters from picture fans in Japan who have seen our picture there, and who like it so well they want photos of the players in it," said the feature controllers.

The exporter saw light at last. He laughed aloud.

"So that's the trouble!" he exclaimed. And then he *explained*.

The Japanese who go to picture shows are player-photo-mad. Some will go to almost any extreme to secure photos. They get American trade papers, note the addresses of the manufacturers and then write artful letters telling how essential it is that photos be mailed to the writer right away. The *exporters* have been wise to this for a long time, but *producers* getting these letters rush out photos in a burst of enthusiasm!

Enlightened Exporter Refuses to Fall Like Rest

The artful Oriental seems to know that the film exporter has been "fed up" on ingenious requests, and that he isn't the easy prey the rest of the American industry proves. So he no longer addresses the exporter in the guise of a mere fan, but as the head of a club devoted to worship of the American motion picture, as a theater employe who wishes to boost the particular make of American film at his show, or even as the editor of a journal published in the interest of motion pictures!

Here are exact copies of "canny" photo requests from Japan received in this country last week:

THE MOTION PICTURES——
THE MOVIE——

Oct. 11, 1918.

P.....Film Co.,
New York City.

GENTLEMEN, DEAR SIRS—

Am writing with greatest pleasure. Am not only the Editor of Movie News which is the newest magazine in Tokyo and very your films most admirer. In Tokyo now we saw at the Kinema Club Theater "Man's Man," featuring J. W. Kerrigan, Lois Wilson, Kenneth Harlan, before it I saw also your company made "Madame Who?" featuring Bessie Barriscale. I want to thank you when I was a manager of a theater I received from your Co. some photos for exhibition. And I used very nice it. And your Co.'s films had very popular in Japan since I exhibit your star's photos.

Now I want some scenes of your films and some players each photos and if you will kindly also some biographies from your stars for my magazine, or your company publing papers which write the players history.

Sincerely yours,
L..... O.....

Of course, there is no such paper in existence as the one which this correspondent affects to "edit." The writer's cleverness was marred by the inditing of his appeal on a shabby piece of plain stationery—as if so important a journal wouldn't boast the most ordinary kind of a letterhead! The second correspondent wishes to hold a "photographs exhibition of American most famous popular stars," which is certainly reason enough to want player photos.

No....., Tokusmoncho,
Honjoku, Tokyo,
Japan.
Oct. 9, 1918.

DEAR SIR:—

Allow me having pleasure to write to you, please. There are the admirers of your ——— films very many indeed, therefore I asked the few of my friends to hold a photographs exhibition of American most famous popular stars in a leading theater of Tokyo. And the admirers chose me the exhibitor; and I wish I show them your handsome actors and beautiful actresses' photo at the same with ——— films to get their contentment.

The popularity of ——— films is very successful, but it will be effected by means of that matter in another there will be great bargain to your dearing stars popularity.

So I shall be very glad indeed if you send me your beautiful stars photo.

Very sincerely yours,
S..... L.....

But there's no question about the "Sincerely." They want the gratis photos just *that way!*

PROSPERITY LOOMS AHEAD FOR FILM INDUSTRY, IS CONSENSUS

Big Producers Join in Expressing Optimism and Declare There Will Be Great Improvement in Quality of Pictures and in Attendance—Soldier Patron a Factor

THERE is no dark cloud on the sky of the future in the motion picture industry, judging from opinions expressed by leading producers and distributors of film. The coming of world peace and the more or less general lifting of the influenza ban throughout the country, within a few days of each other, have combined to instill optimism in varying degrees in all factors of the business.

The coming of peace, it is declared, means immediate prosperity to the industry, and is the beginning of an era of unbounded progress and development, principally along improved business lines. This, it is believed by many, will be accompanied by an equally marked development in direction and production.

War Theme Leads

Like the stage, the screen will continue to draw its story themes from the great war.

As for patrons, the picture men are not worrying. The two million or more men in Europe, they declare, were picture fans before the war or have become since. These men of military age, which is also entertainment-seeking age, will come home hungry for entertainment, and the picture theater man will reap his harvest.

The following expressions of opinion compiled by THE MIRROR indicate the outlook of producer and distributor:

Exports Will Grow

SAMUEL GOLDFISH, president Goldwyn Picture Corp.: "For the producer as well as for the exhibitor, the coming of peace obviously is bound to bring incalculable benefit. No industry in the country was harder hit than motion pictures.

"We will be able to make better pictures. Another invaluable factor to this end will be the return of so many of our best men—writers, directors, camera men, actors who have been in the service. And, above all, with the signing of peace our growing export trade will be multiplied many fold."

Industry Will Improve

LEWIS J. SELZNICK, president, Select Pictures: "The triumphant end of the war will bring with it a vast improvement in the motion picture business of the United States, which will increase patronage at least 25 per cent.

"The motion picture has contributed more than anything else to the high average of American morale during the war. Screen art has acquired hundreds of thousands of new patrons during the last year. Peace, and the subsequent return to this country of three million men, will add as many more. Now is the time for the motion picture industry to reach its zenith!"

War Pictures Needed

J. STUART BLACKTON, J. Stuart Blackton Productions: "The people still want war plays of the right kind.

"I believe we need war plays and war pictures and war literature *lest we forget*, and, so far as my productions go, I shall continue picturization, using as a theme the sublimest drama the world has ever known.

"Now that the war is over I see an era of unbounded prosperity for the picture industry, and the war theme properly handled will play a big part in bringing that prosperity to the box-office."

Change Will Be Slow

PAUL BRUNET, vice-president and general manager, Pathe Exchange, Inc.: "I look for no immediate change in the motion picture business as the result of the cessation of hostilities. The readjustment, I believe, will not be sudden, but gradual, and therefore will not seriously disturb the picture business.

Any setbacks to uniform prosperity in the picture theaters will be, I am convinced, only momentary. The general trend will be upward."

War Theme Big

CARL LAEMMLE, president, Universal: "Pictures dealing with the war will find greater popularity now than ever before. I believe the last shred of revulsion connected with the war theme will soon disappear, and that from then on there will be a renaissance of the subject."

Pictures to Be Better

WALTER D. GREENE, managing director, Famous Players-Lasky Corp.: "The quality of motion pictures themselves will undoubtedly leap ahead with the end of the war now established. With the return of many valuable men in the producing field who have been called to the colors, there will be more time available for experimenting and studying new possibilities in the screen art. Theaters will undoubtedly be able to do better business provided they are not handicapped with heavy taxation. With normal conditions the exhibitor at this time should have a big field to bid for."

Screen Reflects Struggle

ALBERT E. SMITH, president, Vitagraph Co.: "All momentous events in history have left their imprint on every form of art throughout the ages. For years to come all literature, music, the stage and the screen, will be influenced by the greatest war the world has ever known. The screen, in the days to come, will number among its best productions dramas with the great war as a background."

Big Business Ahead

RICHARD A. ROWLAND, president, Metro Pictures Corp., Screen Classics, Inc.: "Peace conditions promise the greatest business in the history of motion pictures. In the first place, American producers will be enabled to resume their foreign trade.

"Peace conditions will bring a reduction in the present taxes which will be beneficial both to the exhibitor and the producer. The public, with normal conditions restored, will feel more like amusement than ever before, and the theaters will reap the benefit."

Prosperity Is Coming

FRANK G. HALL, Producers' Distributing Corp.: "There is no doubt in my mind that peace means immediate prosperity to the motion picture industry. The motion picture business will see many changes for the better in production, distribution and exhibition during the next few months. The theaters will benefit by these changes immediately. The result will be more prosperous conditions in every branch of the industry than we have ever known."

Independence in Sight

J. D. WILLIAMS, manager, First National Exhibitors' Circuit, Inc.: "I think peace means an earlier exhibitor declaration for a 100 per cent. open market.

"Despite the war and its general effect on the industry, we have been making substantial progress toward independent production. Approximately 60 per cent. of the current year's releases has been booked on the open market basis. Another year, and there will be 100 per cent. of the industry's product distributed on the open market principle. The day of the independent producer, distributor and exhibitor is here."

Films Aid Exports

PAUL H. CROMELIN, president and general manager, Inter-Ocean Film Corp.: "Shipping restrictions had to be imposed on motion picture exports because of war conditions; they were a hardship, but were absolutely necessary. However, in the work of reconstruction for peace, the gradual abolishment of these restrictions should be taken up, and quickly. American films abroad are American publicity abroad—the advance agent for American goods."

Foresees Business Boom

C. C. PETTIJOHN, general counsel, Affiliated Distributors' Corp.: "The immediate future for motion pictures is rosy. Getting back to normal conditions will, of course, bring about certain changes and retrenchments. The important immediate action to be taken is the administration of business principles. The entire industry will enjoy an immediate boom in business."

Stimulus to Industry

JOSEPH L. PLUNKETT: "Peace will give a stimulus to the picture industry of a degree never before experienced. The independent producer will come in particularly for a great period of activity and prosperity. I look for no falling off of the popularity of the war theme—provided, of course, it is well produced and directed."

SMITH WOULD BID ON FILMING PEACE

President Wilson Asked by Vitagraph Head to Have Public Bidding on Picturing Conference

Albert E. Smith, president of the Vitagraph Company, has written a letter to President Wilson asking him to make arrangements for the sale of the American motion picture rights at the peace conference to American firms.

Mr. Smith suggested that the rights be sold to the highest bidder and that the proceeds of the sale be devoted to the building of an annex to the Metropolitan Museum, in which the films made might be preserved and, as occasion justified, exhibited.

It was announced by the Division of Films that Charles S. Hart, director of the division, who has gone to Europe, would have official supervision of the taking of motion pictures at the conference. Whether private companies would be permitted to make their own films was not stated.

* * *

Definite Decision to Continue "Official War Review"

At a conference held in the office of Marcus A. Beeman, acting director of the Division of Films, Committee on Public Information, by the various interests concerned in the production and distribution of the Official War Review, it was decided that the Review would be continued as long as the pictorial news coming from Europe made it possible to keep up the present high standard of the weekly issues. At the conference were representatives of the Division of Films, Pathe and the Bureau of Official British Films in the United States.

Mr. Beeman stated that Director Hart, who has gone to Europe, would arrange for comprehensive pictures of the peace conference, and that the interesting period between the granting of the armistice and the signing of actual peace would be fully covered.

* * *

Special Meeting of N.A.M.P.I. to Fix Representation

A special meeting of the National Association of the Motion Picture Industry has been called for Tuesday, Dec. 10, at 11 A. M. The question of amending the by-laws so that the newly created exhibitors' branch may have a fifty per cent representation on the board of directors and all committees of the association will be considered.

The meeting will be held at the association rooms in the Times Building and has been called pursuant to action taken at the last quarterly meeting of the board of directors.

* * *

Edna Purviance's Narrow Escape

Edna Purviance, appearing in leading roles with Charlie Chaplin, narrowly escaped death last Tuesday in Hollywood, Cal., when her automobile was hit by a street car. The motor car was shunted into a telegraph pole, demolishing the machine, but leaving her unscathed.

PICTURE THEATERS IN WEST AND SOUTH GRADUALLY REOPENING

Pacific Coast Last Section of Country to Be Hit by Epidemic and Film Houses Remain Dark—Calgary Resumes Amusements

WITH the gradual lifting of the influenza epidemic ban, motion picture theaters in the West and South are being reopened. In many sections, however, reopening has been followed immediately by closing, fear being expressed by local authorities that all danger was not over.

The quarantine that for the last two months has covered most of Iowa and Nebraska is now being lifted. Orders went out lifting it over both the states, several weeks ago, but in many towns the action was delayed by local authorities.

Many exhibitors complain the public has been frightened by sensational stories in the newspapers and will not come out because of fear. Scores of towns where the ban was lifted are under quarantine again. The state boards of health in Iowa and Nebraska say they do not believe the effects of the influenza epidemic will pass for three months.

In Council Bluffs, Ia., the exhibitors say business is slow, because the public is afraid. Reports the same day from Fremont, Neb., say exhibitors there are doing a splendid business. Word from exhibitors over the two states varies.

The ban in Denver was lifted Nov. 11 and was in effect two weeks with alarming results. All public places were again closed Nov. 23.

Calgary theaters open on Thursday of this week, but no date has been set for the removal of the ban in Edmonton, although the epidemic is under such control that it should be a matter of only a few days.

Motion picture houses in Tacoma, Wash., were closed for more than a month, but are now open. The ban has not yet been lifted from Camp Lewis. The attendance the week of Nov. 14 to 21 was hardly up to normal, as the habit of theatergoing has been impaired by the influenza.

The two film houses in Ellensburg, Wash., and the Ellensburg Theater were closed for five weeks. The moving picture houses are now open.

After six weeks of closed doors all Spokane theaters were reopened Nov. 20. With appetites sharpened by the long amusement famine, the public rushed to the pictures and gave liberal appreciation of every film shown. The managers had prepared for a big rush and the crowds were handled expeditiously.

Last week, while yet the "flu" masks were still being worn in San Francisco, the board of health gave permission to all the regular and picture houses to open. At first the Mission district and the North Beach houses were excluded from the order, but the mayor finally gave them permission to open also. The receipts for the opening day and night were donated to the United War Work Campaign Fund.

The picture houses and theaters of Oakland have all reopened after being dark for four weeks during the influenza epidemic, and packed houses are in evidence

* * *

Sinclair Wants Socialist Propaganda in Film

A bit of excitement was caused at the Brunton Studios the other day where some scenes were being taken, when Upton Sinclair, the noted Socialist writer, asked that Miss Keller introduce some socialistic ideas into her big photodrama. Miss Keller explained that the picture was neither social nor political propaganda, and that she must therefore refuse the request. Whereupon it is said Sinclair left in a huff.

The bizarre lady bearing aloft the sword is Nazimova in "Eye for Eye" (Metro)

Clara Kimball Young is offering up thanks that her aim was true in ridding herself of the villain in "The Road Through the Dark" (Select)

Time for New Explosive Regulation Extended

The National Association of the Motion Picture Industry has received official notice from the Bureau of Explosives through W. S. Topping, assistant chief inspector, that the time limit for the use of the old style telescopic shipping cases for film has been extended for six months, until July 1, 1919.

Amended regulations of the Interstate Commerce Commission regarding shipment of explosives and other inflammable material, and specifying a different container, were to have taken effect Dec. 1.

About a month ago the difficulty of obtaining metal was presented to Mr. Topping, with the result of a seven months' extension.

* * *

Canada in Pictures Abroad

B. E. Norrish has been given charge of Dominion Government picture work at Calgary. He is a graduate of applied science of Queens University. It is proposed to advertise Canada abroad by films.

Arrangements have been made for the exhibition of Canadian films in the United Kingdom, Australia, New Zealand and South Africa.

* * *

May Produce in Frisco

It is rumored in San Francisco that a number of moving picture stars are preparing to locate there. Clara Kimball Young, Blanche Sweet and Mary Pickford are some of the stars who are expected to produce there if the plans under consideration are carried out.

WRIGHT'S PLAN AIDS PRODUCER

Protection for "Americans" South of the Rio Grande a Near Possibility

George D. Wright, after assembling his "Mexican Topicals" for the Educational Films Corporation, will return to Mexico next month to put before the Administration there the draft of a law for the proper protection of American film products in the country south of the Rio Grande.

The importance of this step may be gauged from the fact that hitherto Mexico has been the customer of European film houses almost exclusively or else of duping thieves who stole the American product outright. Mr. Wright says:

"I have already sounded out President Carranza's Government as to what can be done to stop the illicit traffic. That Government is willing to consider an arrangement with the National Association of the Motion Picture Industry whereby Mexican exchanges who buy from bona fide producers will be safeguarded."

* * *

Would Changed Titles Help?

Exchange managers are complaining that war films are suffering a slump in the middle western territory since the armistice was signed.

Managers generally deplore the lack of interest in war films because they have so many on hand. Some suggest that war titles on films should be changed to give relief.

GOVERNMENT MOTION PICTURE WORK TO BE COORDINATED

Aims to Place Federal Branches and Allied Film Agencies in Closer Touch; Hopes to Aid in National Work That Will Come with Peace

TO COORDINATE film work of the various branches of the Government, especially in the work of readjustment after the war, an organization known as the Joint Committee on Motion Picture Activities of the United States Government and Allied Organizations has been formed in Washington.

The purposes are outlined in the following resolutions of organization:

WHEREAS, the various branches of the United States Government and allied organizations are engaged in motion picture activities for educational purposes without in many cases co-ordination of effort, and

WHEREAS, it is recognized that by co-ordination the most efficient results can be obtained with the least waste and duplication.

THEREFORE, it is resolved that a Joint Committee on motion picture activities be formed of the representatives of the various branches of the Government and allied organizations having to do with motion pictures, and that the purpose of this Joint Committee shall be to place the various governmental and allied film agencies in closer touch, to the end that co-ordination and unanimity of action be established in the production and distribution of motion pictures and in the production and distribution of slides and trailers for use in motion picture theaters.

Representation on this committee is as follows:

Department of Labor, David K. Niles; General Staff of the Army, Captain C. R. Dickinson; Branch of Ordnance, War Department, C. H. Moore; Surgeon General's Office, Major Thomas Evans; Department of Interior, Morton T. Leopold; Reclamation Service, Clarence J. Blanchard; National Park Service, Robert S. Yard; Naval Reserve Flying Corps, Lieut. W. L. Richardson; Department of Agriculture, Don Carlos Ellis; Treasury Department, Frank Wilson; Food Administration, R. W. Madison; Fuel Administration, T. M. Alexander; Railroad Administration, Safety Section, Austin F. Duffy and Charles W. Gregg; Committee of Public Information, Rufus Steele and G. W. Wood; American Red Cross, Dr. Thomas Quinn Beesley.

* * *

Baby Carriage Garage

The new California Theater, in Los Angeles, owned by Miller Brothers and which is to be one of the handsomest picture houses anywhere in the country, is nearly finished. It probably will be ready to open about Thanksgiving Day. Among the conveniences supplied by the house are a baby carriage garage and a nursery.

* * *

Gladys Brockwell Burned

In a fire which damaged her Hollywood home Monday night Gladys Brockwell was severely burned on the hands while rescuing her mother, whose room and bed had caught fire from a gas jet left burning. Mrs. Brockwell's hair was burned off, but she suffered only small burns.

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"My Cousin"
(Paramount—Enrico Caruso)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Caruso proves splendid screen actor." "Remarkable box office attraction."

WIRE REPORTS—CENTRAL

Box Office Value.....Great

Exhibitor Comments: "Caruso surprisingly good in double role."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story ..... Good
Acting ..... Very Good
Photography ..... Good
Technical Handling..... Good
Settings ..... Good

SYNOPSIS OF STORY

Mario is a humble sculptor in love with Rosa, daughter of a restaurant keeper, who does not look with favor upon his daughter's infatuation for the happy-go-lucky Mario, even though he be cousin to Caroli, the great tenor. But the pair are contented until one day Caroli fails to recognize Mario, and the rival for Rosa's hand immediately claims the relationship is a fraud. Things go badly with Mario then, but finally Caroli definitely makes known the relationship and so once again Mario and Rosa are united.

"Fame and Fortune"
(Fox—Tom Mix)

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comment: "Mix at his very best."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story ..... Excellent
Acting .....Excellent
Photography ..... Good
Technical Handling.....Good
Settings ..... Excellent
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Trouble about a will, a long lost son who unexpectedly turns up, and unscrupulous officials in a town where law and order are conspicuous only because of their absence, form the sum and substance of this drama. In addition there is a romance which in the end brings happiness to all concerned.

"The Daredevil"
(Mutual—Gail Kane)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Kane as good as can be expected in male attire." "Impossible story."

SYNOPSIS OF STORY

This drama concerns the adventures of Roberta, daughter of Captain Carruthers, who died in France. She comes to America to live with an uncle, who instead expected a nephew. So Roberta dons male attire and becomes a translator for the governor of the state. The governor later meets her in feminine garb and falls in love with her. Then as the man, she manages to capture German spies and feels free to become a woman for life and marries the governor and declares herself the niece of her uncle.

"The Craving"
(M. H. Hoffman—Francis Ford)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Ford is given plenty of opportunities." "Prohibitionists will like story."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story .....Fair
Acting .....Fair
Photography .....Excellent
Technical Handling..... Good
Settings .....Good
Moral Effect .....Wholesome

SYNOPSIS OF STORY

The story of this drama tells how two scientists meet. One, the hero, has overcome a craving for drink, and refuses to fall under the hypnotic spell of the other. However, the villain does use his influence on the hero's sweetheart, thus getting her to obtain his secret formula of great value. The hero then takes to drink again, but again overcomes his longing for it, and just in time to save his sweetheart, who had been made prisoner. In the struggle the villain is killed and all is now in readiness for a wedding ceremony.

"Five Thousand an Hour"
(Metro—Hale Hamilton)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Fame of story filled houses."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling..... Good
Settings .....Good
Quality ..... Good

SYNOPSIS OF STORY

Johnny Gamble has been financially ruined by Gresham, his former business partner, who also desires to wed Constance so that he may share her fortune. Now Gamble plans to earn five thousand dollars an hour for six weeks in order to have a million dollars to offer Constance in lieu of the million she would inherit—according to a will—if she married Gresham. There are many exciting things that happen to 'most prevent him from getting the million, b : finally he gains both it and Constance.

"Mirandy Smiles"
(Paramount—Vivian Martin)

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comment: "Shows star's versatility effectively."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting .....Excellent
Photography ..... Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Mirandy is a poor little scrub girl who cleans for the village opera house until Teddy, a young musician, finds her. He helps her secure washing for her mother and also assists Mirandy to earn a living in a different way. One day Mirandy learns her mother has inherited a lot of money and they are to go to the country to live. But before she goes Mirandy and Teddy have an "understanding" that some day they will be together for evermore, and so the comedy ends.

"The Man from Mexico"
(Paramount—John Barrymore)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Popularity of star wonderful box office advantage." "An excellent farce."

SYNOPSIS OF STORY

Fitzhew and a friend plan a gay night at a questionable cafe. Fitzhew's wife overhears this plan and likewise plans a party—to surprise him. But while husband leaves just before the place is raided, she is almost caught in it. Then Fitzhew gets in a fight with Mr. Cabby and is sentenced to prison for thirty days. His trials in prison—and out of prison—help to make him a good man and the picture ends with him planning a quiet future life with wifey.

"Miss Ambition"
(Vitagraph—Corinne Griffith)

WIRE REPORTS—WEST

Box Office Value.....Fair

Exhibitor Comments: "Corinne Griffith good, with no support."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story ..... Good
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings ..... Good
Moral Effect..... Questionable

SYNOPSIS OF STORY

Marta lives in a furnished room, and is happy in the love of Larry Boyle, whose highest ambition is to become a contractor and build a home for her. But Marta accepts a position as maid to a rich settlement worker, and ambition enters her soul. She poses for a statue of Ambition by her employer's fiance, and he becomes infatuated with her. The girl dismisses Marta, who marries Dudley Kelland, who is wealthy, but his friends will not accept his wife, and he drinks himself to death. Larry will have nothing to do with her, but, learning that his contracting firm is on the verge of bankruptcy, she sacrifices her fortune to pull him through. Larry learns of her sacrifice, and realizes that her love is still strong, and ambition is forgotten in the delights of true love.

"No Children Wanted"
(General Film—Gloria Joy)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "Child stuff not liked in neighborhood."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story ..... Sustained
Acting ..... Good
Photography .....Good
Technical Handling .....Fair
Moral Effect..... Wholesome

SYNOPSIS OF STORY

Dot is not wanted in the home of her parents in this drama, and is sent to a boarding school. Then her father becomes involved in a plot to ship munitions to Mexico and is about to be exposed in the newspaper when Chase, the proprietor of the paper, learns of Dot's existence, and for the sake of the little girl—and because she reminds him of his own dead daughter—he hushes up the affair. Then Dot is taken into the home and hearts of her parents.

"High Tide"
(Triangle—Harry Mestayer)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Mestayer good." "Average story."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Fair
Story ..... Fair
Acting ..... Fair
Photography ..... Good
Technical Handling..... Fair
Settings .....Adequate
Moral Effect..... Good

SYNOPSIS OF STORY

Hudson Newbrook, in the drama, is interested in Polly until he meets Barbara. He wishes to marry her and Polly, jealous, leads Barbara's brother to dissipation, hoping to hurt Newbrook that way. But Newbrook learns that he should never marry from his physician, so he again takes Polly with him, after disillusionizing Barbara. He and Polly are later killed and in the end Barbara marries the "right man."

"The Grouch"
(World—Montagu Love, Dorothy Green)

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Stars attract." "Story is only passable."

WIRE REPORTS—WEST
Box Office Value.....Good
Exhibitor Comments: "Average picture." "Pleasing stars."

SYNOPSIS OF STORY
This drama of revenge concerns Donald Graham, whose wife has deserted him. He is sent to prison on a false charge, and this enables his wife to divorce him and marry Branch, a financier. Graham, upon his release, drifts to South America, where he meets Fleurette, a half native girl, whom he later marries. When he is left a fortune he returns to New York bent upon revenge. He is successful in causing unhappiness to his former wife and her husband, but in the end goes back to Fleurette, whom he truly loves, and finds happiness.

"Money Isn't Everything"
(Pathe—Margarita Fisher)

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "A pleasing comedy drama." "A pleasing star."

SYNOPSIS OF STORY
This comedy-drama concerns a young lawyer, whose first client is a beautiful girl who wishes his advice on how to make money. Together they adopt a scheme to open a restaurant and install the girl as cashier. Her beauty attracts marked attention, and she adds to her mysterious aspect by refusing to speak to the patrons. She later becomes the heroine of an adventure, but in the end she and the lawyer discover that "money isn't everything" in life, and having fallen in love, they marry.

"A Perfect 36"
(Goldwyn—Mabel Normand)

WIRE REPORTS—SOUTH
Box Office Value.....Good
Exhibitor Comment: "Clean picture, full of humor."

SYNOPSIS OF STORY
The little heroine of this comedy is a little slavey in a boarding house. By a turn of luck she finds herself in possession of the suitcase of a traveling saleswoman for a corset firm. Immediately she elects herself a saleswoman and, dressed in borrowed finery, she starts out on the road. But the valise had belonged to a traveling crook instead of a saleswoman, so the erstwhile slavey finds herself enmeshed in a thieves plot. In the end she manages to beat them at their own game and all ends well.

"The Hell Cat"
(Goldwyn—Geraldine Farrar)

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Farrar packed them in."

WIRE REPORTS—CENTRAL
Box Office Value.....Great
Exhibitor Comments: "A puller."

SYNOPSIS OF STORY
Panchita refuses the love of Jim Dike, a villainous cattle ranchman, and thereby gains his enmity. He sets fire to her home, kills her father and finally carries her off to his ranch. There his mistress, an Indian, plans to kill the girl—her rival—when she learns that Panchita does not love him. Then the Indian betrays her master into the sheriff's hand. The sheriff loves Panchita, and she him, but before he can himself deliver the villain into the hands of the law, Panchita herself kills him.

"The She Devil"
(Fox—Theda Bara)

WIRE REPORTS—CENTRAL
Box Office Value.....Fair
Exhibitor Comments: "Nothing to rave about." "Not pulling as it ought."

SYNOPSIS OF STORY
The adventures of a vampire of old Spain are shown in this drama. She has all the men in her village wild about her—all except Maurice, who remains unresponsive to her wiles. Even the Tiger, a bandit, woos her, and she leads him on until she has secured enough of his gold to follow Maurice to Paris. There she makes her abode at his studio and wins the admiration of all as a dancer. Then Maurice and she journey back to Spain and the Tiger, in revenge, holds up their stage coach. But the fair vampire outwits him and rides off victorious.

"Hugon, the Mighty"
(Universal—Monroe Salisbury)

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Salisbury building up clientele."

WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Good as average."

SYNOPSIS OF STORY
This drama of the great Northwest has Hugon, who glories in his Herculean strength, for its hero. He meets Marie, a beautiful girl, in the woods and falls in love with her. She, however, has another suitor whom she favors, for he, while not physically as strong, is gay and lighthearted. One day Hugon is hurt, and, deprived of his strength, he goes off alone to brood. Then Marie finds him, and, seeing that he at last needs the strength of another to lean upon, she consoles him, and they begin a life of devotion together.

"All Night"
(Universal—Carmel Myers)

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Myers pleased." "A good story."

WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Comedy drama pleased audience."

NAT'L BOARD OF REVIEW REPORT
Entertainment .....Good
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY
Dick can never seem to be alone with Elizabeth, so he has his best friend, William, invite them both to dinner. Now William suddenly gets word that a man he expects to obtain financial aid from is on his way that night, too. All the servants having left in a huff, William and his wife pretend to be servants while Dick and Elizabeth play the married pair. Complications, of course, set in, and Elizabeth's father arrives—in a fury at her all night absence. But matters are finally straightened out happily for all concerned.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

A Daughter of the Old South. Param.	(*East*) **Great**–"Frederick always draws."	(*Cent*) **Good**–"Brilliant acting." "Charming scenery."
Borrowed Clothes, Univ.	(*East*) **Great**–"Chaplin and wife filled theater."	(*Cent*) **Good**–"Mrs. Chaplin attracted husband's clientele."
Carmen, Param.	(*East*) **Great**–"A winner."	
Everybody's Girl, Vita.	(*East*) **Fair**–"Star good."	(*Cent*) **Fair.** "Not especially good puller." (*South*) **Fair**–"Star deserves better vehicle."
Girl of the Golden West, Param.	(*East*) **Great**–"A fine picture made from a great play."	
Gypsy Trail, Param.	(*East*) **Good**–"Went well with feminine part of audience."	(*South*) **Good**–"Interesting picture." "Full of action."
Her Great Chance, Select	(*Cent*) **Good**–"Appealing story." "Real characters."	
Just Sylvia, World.	(*East*) **Good**–"Pleasing." "Fast action."	(*Cent*) **Good**–"Amusing." "Full of actior."
Kiss or Kill, Univ.	(*East*) **Good**–"Rawlinson and Jean good."	(*South*) **Fair**–"Rawlinson good in crook part."
Lafayette, We Come, Perret	(*East*) **Great**–"Went very big." "Propaganda well done."	(*Cent*) **Good**–"Extra advertising drew average houses."
Little Women, Wm. A. Brady	(*East*) **Great**–"Drawing very big." "Everybody has either read the book or seen the play and wants to see the picture."	
Make-Believe Wife, Param.	(*East*) **Good**–"Billie Burke's popularity continues." "Splendid box-office attraction." "Very satisfactory."	(*Cent*) **Good**–"Excellent picture." (*West*) **Good**–"Not quite Billie Burke standard."
Man From Funeral Range, Param.	(*East*) **Great**–"Western drama with a regular Reid thrill."	(*West*) **Fair**–"Below average." "Poor title."
Mantle of Charity, Amer.	(*East*) **Good**–"Fisher very pleasing."	
Marriage, Sherry	(*East*) **Good**–"Thoroughly pleasing."	
Nymph of the Foothills, Vita.	(*East*) **Great**–"A story that fascinates."	
On the Jump, Fox	(*Cent*) **Great**–"Best star has appeared in."	(*West*) **Great**–"Fine picture, but not timely."
One Woman, Select	(*East*) **Good**–"Competent cast." "Weak finish."	(*Cent*) **Good**–"Acting perfect." "Poor ending." (*West*) **Fair**–"Moderately good picture."
Petticoats and Politics, Plaza	(*East*) **Fair**–"Picturesque star." "Trite story."	
Rainbow Trail, Fox	(*East*) **Great**–"Farnum in one of his best."	(*Cent*) **Great**–"Couldn't be beaten."
Romance of the Air, Carleton	(*East*) **Good**–"Fine thrills." "Pleasing love story."	
Safe for Democracy, Vita.	(*East*) **Great**–"Fine production." "Full of comedy." "Failed to draw good houses."	
Seventeen, Param.	(*East*) **Great**–"Star always draws." "Being from famous story added advantage."	
Suspicion, M. H. Hoffman	(*East*) **Good**–"Remarkably fine acting." "Nothing unusual in story."	
Tell It to the Marines, Fox	(*South*) **Good**–"Lee children always draw well here."	
Under Four Flags, U. S. Third Official War Film	(*East*) **Great**–"Too much cannot be said in its favor." "Positive house filler."	
Velvet Hand, Univ.	(*East*) **Good**–"A good love story."	
Woman Who Gave, Fox	(*South*) **Good**–"Just an average picture."	
Woman's Experience, Bacon-Backer	(*East*) **Good**–"Boland excellent." "Good social drama."	
Woman's Law, Arrow	(*East*) **Good**–"Florence Reed always makes a picture good."	
Woman's Weapons, Param.	(*Cent*) **Good**–"Story of everyday life which appeals to all."	(*South*) **Good**–"Pleases because of story with new twist."

FROM PRODUCER AND DISTRIBUTOR

ROBERTSON-COLE, MUTUAL AND AFFILIATED IN NEW COMBINATION

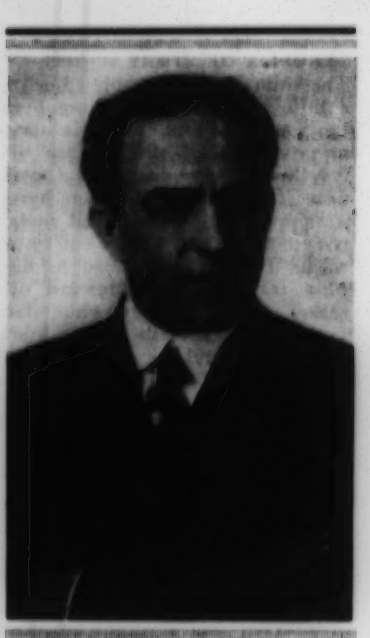
Contract Signed by Which Former Furnishes the Pictures for Mutual and Affiliated to Distribute —Walter Hoff Seely Made the Deal

ANOTHER big combination is brought into being in the field of the motion picture industry by the contract which was signed early this week by parties in interest for the Robertson-Cole Company, the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation. The deal was made by Walter Hoff Seely, director of motion pictures for the Robertson-Cole Company, with William J. Clark, H. A. Brink, James M. Sheldon, H. C. Cornelius and Charles C. Pettijohn of the Exhibitors' Mutual Distributing Corporation and the Affiliated Distributors' Corporation.

The Robertson-Cole Company, by the terms of the new contract, will furnish all the pictures for the Exhibitors' Mutual Distributing Corporation. There will be in operation twenty-six exchanges in the United States and three in Canada.

"The Robertson-Cole Company is not going into the producing or distributing business," Walter Hoff Seely said. "It will act solely as banker and agent for manufacturers of high-grade pictures which are worthy of the support and co-operation of this company. We will make all the pictures for the Affiliated Distributors' Corporation and they will maintain a committee to select the productions best suited and adapted to be marketed as Affiliated releases.

"One feature a week will be furnished, and since the Robertson-Cole Company has acquired the control of the world's rights to the eight Billie Rhodes pictures, eight H. B. Walthall pictures, eight William Desmond productions, eight Bessie Barriscale features and eight with Sessue Hayakawa, besides Martin Johnson's feature, 'Cannibals of the Sea,' it should not be a difficult matter to have one feature a week ready for service."



HOPP HADLEY
General Manager of the Film Clearing House, Incorporated

MUCH ACTIVITY AT EAST-WEST STUDIOS

Famous Players-Lasky Announces Many New Productions

The producing activities of the Famous Players-Lasky Corporation in Eastern and Western studios are daily increasing. New subjects are under way, and Mr. Lasky announces a number of films not heretofore made public, among which are an Arteraft picture by Elsie Ferguson directed by Emile Chautard and now titled "For Sale"; "Mrs. Wiggs of the Cabbage Patch," with Marguerite Clark and directed by Hugh Ford, who produced it on the stage; Douglas Fairbanks has finished "Arizona"; Miss Ferguson also has completed "Under the Greenwood Tree" and "His Parisian Wife"; Mary Pickford will be presented in Rida Johnson Young's comedy, "Captain Kidd, Jr."; "Branding Broadway" will present William S. Hart in evening clothes.

Fred Stone will be shown in a couple, and Caruso's "The Splendid Romance" is announced.

"The Squaw Man" will please many with its all-star cast under Cecil De Mille's direction. There are others by John Barrymore, Lina Cavalieri, Billie Burke, Shirley Mason.

• • •

Hirsh Picks Another Winner

Nathan Hirsh, president of the Pioneer Film Corporation, seems to have a method of picking winners for the State rights market. He has now obtained "Little Orphant Annie," the six-reel picturization of the late James Whitcomb Riley's immortal poem. The featured members of the cast, carefully selected for types, are Coleen Moore, who plays the title role, and Thomas Santschi. The late James Whitcomb Riley also appears in the film, which, of course, adds much interest. Pioneer Film Corporation is now disposing of territory.

• • •

Kenyon Company Gone South

Doris Kenyon and a company of twenty-five players left last week for Hendersonville, N. C., where the exteriors of Miss Kenyon's next picture, "Twilight," will be made. The story was written by Virgie E. Roe and the screen adaptation was made by Louis Joseph Vance.

The picture will be directed by J. Searle Dawley.

• • •

Keenan to Make Eight Films

A contract has been signed by Frank Keenan by which he will produce within a year eight pictures, to be distributed by Pathe. Robert Brunton will be associated with Mr. Keenan in the undertaking. "The Wild Cat" will be the first production.

(*Continued on page* 850)

"THE LONG ARM"

Ruth Roland Signed for New Pathe Serial

Paul Brunet, general manager of Pathe Exchange, Inc., says a new contract has been signed with Ruth Roland for her appearance in a fifteen-episode serial which will be ready for the screen immediately at the conclusion of Pearl White's new serial, "The Lightning Raider." The Roland serial has been tentatively entitled "The Long Arm."

The story was written by Arthur Reeves of "Craig Kennedy" fame and Charles Logue. The scenario is by Gilson Willets, who wrote "Hands Up," Miss Roland's most recent Pathe serial.

"The Long Arm" deals with the theft of a tiger idol from a band of natives in Sumatra by three adventurers and the many attempts of the band to recover the idol.

• • •

Perret's Belief in Marshal Foch Well Justified

So great was the confidence in Marshal Foch that M. Perret decided on April 16 of this year to start without delay his work on a Victory film. It will be remembered that Marshal Foch was appointed Commander-in-Chief of the Allied Armies on April 14, and it will be remembered that his great counter attack began on July 18.

By that time Leonce Perret's Victory film was also well on its way and today, a few days after the signing of the armistice, Perret's great film of Victory, "Stars of Glory," is ready.

Film Clearing House Makes First Sales Connection

The first sales company to take advantage of the opportunity created by the special nature of Film Clearing House, Inc., was formed last week, and has now completed arrangements whereby it will operate from headquarters in the different Film Clearing House units with its executives in the New York offices.

As a result, producers of one or more pictures, who desire to distribute through the Clearing House without maintaining their own sales force, may now arrange for complete distribution by a separate contract with the sales company (which is known as the Independent Sales Corporation) and hold each organization fully responsible.

• • •

Goldwyn to Handle Bennison

Louis Bennison, who captured the fancy of America's cities when he scored a sensational success in "Johnny Get Your Gun," is the newest acquisition of the screen. He is put forth under the imprint of the new Betzwood Film Company of Philadelphia, and the distribution of his six Star Series productions will be made by Goldwyn Distributing Corporation.

• • •

"The Key to Power"

The main title of the Educational Film Corporation's great multiple-reel feature, which has been in the works since June last, has been finally chosen, and the picture is practically ready for a Broadway pre-release before general distribution to the country. "The Key to Power" is the title selected.

"GREATEST GIFT" TO AID RED CROSS

Picture People Co-operate to Help Membership Campaign Drive

A single-reel novelty production "The Greatest Gift," has just been announced for free distribution by the American Red Cross Bureau of Pictures. This film is to be used in the same manner as the Liberty Loan films.

It is offered to all theaters in the United States free of charge for showing in behalf of the great forthcoming Red Cross campaign which will be known as the "Christmas Roll Call."

"The Greatest Gift" was produced for the Bureau of Pictures of the American Red Cross by courtesy of the Famous Players-Lasky Corporation.

A liberal number of prints have been provided by courtesy of the Spoor-Thompson Laboratories, and these will be immediately available. Exhibition of the picture is expected to begin Dec. 9.

• • •

Kleine Aids Victory Loan with Exchange Receipts

George Kleine, who has long done business in Canada as well as throughout the United States, showed his interest in the bond drive recently closed in Canada by making a substantial subscription to the Second Victory Loan.

The method taken by Mr. Kleine was unique. He apportioned the profits from his film rentals through the General Film-Kleine exchange in Montreal, accruing during the period of the drive, to the subscription, which amounted to $3,000.

Arline Pretty

The Appealing

Under the Management of E. LANNING MASTERS

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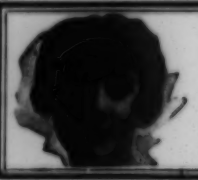
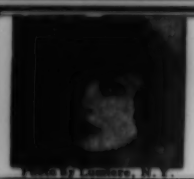


NELL SHIPMAN
"Starring in Stories by James Oliver Curwood"

ARVID E. GILLSTROM
DIRECTING
JANE AND KATHERINE LEE
Assisted by BEN BERK — FOX FILMS

HENRY KING M. P. D. A.
Supervising and Directing
William Russell Prod., Inc., released on Pathe Program



CORINNE GRIFFITH

GEO. A. STILWELL
Care of LAMBS CLUB

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"Wings of Victory" Second U. S. A. Release

"When Your Soldier's Hit," the first of the U. S. A. series of two-reelers announced by the Division of Films, Committee on Public Information, will be released Dec 23. "The Bath of Bullets," which was scheduled for the second picture of the series, has been set back, and the first release will be followed in January by "Wings of Victory," in which every phase of the making of airplanes is shown.

"When Your Soldier's Hit," the first picture, shows the treatment of wounded troops.

* * *

Select's New Building

The Select Pictures Corporation of New York has rented in Philadelphia the largest building in the city devoted exclusively to a film exchange, at 1308 Vine Street.

The building contains 10,000 square feet and $15,000 will be spent in improvements. The location was selected by Branch Manager Milder, but Lewis J. Selznick came to Philadelphia to personally close the deal.

* * *

Mae Murray Going to London

Mae Murray, who is to head her own producing company, formed by herself and Robert Leonard, is now in New York, and will start for London as soon as passports have been prepared. It is said a large salary awaits Miss Murray in London. Cameramen and other assistants will be of the party.

* * *

MARRIAGES

BADGLEY-ELVIDGE.—June Elvidge, motion picture actress with World Films, was married last Tuesday to Lieutenant Frank C. Badgley, of the Marine Corps, of Ottawa, Canada.

BRUNER—DUNDEEN — Peggy Dundeen, film and stage actress, was married two weeks ago to Frank V. Bruner, a former advance agent and now Pathe's serial publicity manager. The ceremony was at St. Peter's Lutheran Church in Lexington Avenue.

WALTHALL—CHARLESON — Henry B. Walthall, latest of the stars of the National Film Corporation, was married last week to Mary Charleson, who for a number of years has been leading woman in his screen appearances. They have gone to the Coast, where they will begin work on a series of pictures.

* * *

DEATHS

BOYLE — Johnnie Boyle, a young vaudeville performer, died at Camp Sherman, Ohio, on Nov. 18, from injuries received in an auto truck accident. After being hurt he never regained consciousness. He was an eccentric dancer, and had been identified with Gus Edwards, Philip Bartholomae and others.

FLETCHER—Cecil B. Fletcher, a young English actor who appeared here last season in "General Post," is dead in England of influenza. He was in a training camp for officers at Romford, Essex, when stricken.

HENDRICKS—Francis Gerald Hendricks, youngest son of Ben Hendricks, with "Little Simplicity" at the Astor Theater, died last week from heart failure. He was an officer of the Bayside Boy Scouts, who attended the funeral carrying a service flag on which were three stars for members of the company who were overseas and one gold one for Francis.

NEWMAN—Mrs. Lura Barden Newman, a motion picture actress, who played character roles with the Biograph Company, died Sunday in the Presbyterian Hospital. Mrs. Newman began her stage career early in life.

McTYER.—T. F. McTyer, southern district manager for General Film Company, died at his home in Atlanta on Nov. 19. He had been in ill health for some time, which ended in a rapid decline. Mr. McTyer was one of the South's most successful film men. He supervised the Atlanta, New Orleans and Dallas offices.

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Director.

The pictorial paper furnished with "Belgium, the Kingdom of Grief," is from Original Drawings by noted French and Belgian Artists and has never been equaled by any Motion Picture publicity. Twenty four, eight and six sheets, two threes and three one sheets, lithographs, designed by a noted Belgian artist and printed in National colors. The National Song, La Brabanncon, for souvenir. Also story in attractive book form entitled Belgium, the Kingdom of Grief.

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WHERE'LL WE EAT TONIGHT

Hotel de France

Ferdinand Delenne, managing director of the Hotel de France, 142 West 49th Street, has added several big numbers to his cabaret program. Among them is the well known "Broadway Jimmie," creator of the famous "shimmie," who has just returned from Camp Dix, where he was told he was too small to be a soldier. The patrons roar with laughter when he presents his varied singing and dancing jazz numbers in eccentric costumes.

Another artist added by Mr. Delenne is Flor de Mayo, who will be remembered as one of the "hits" in the "Land of Joy" company. She presents some very novel and artistic Spanish dances. Her beauty and grace add to the charm of her work.

Miss Jesse Joclyn, a soprano; Prof. Louis di Rocha, 'cello soloist, and the Kentucky Entertainers, expert dance and jazz music exponents, are others on a rarely entertaining bill.

• • •

Healy's

Thomas Healy's Golden Glades, Broadway and Sixty-sixth street, offers a new edition of the "Victory Revue," which is given in conjunction with the dazzling ice ballet and fashion show. Patriotism is its keynote. Probably the most effective of the new numbers is *There's Nothing Too Good for Our Yankee Boys*, which is introduced with telling effect by Helen Hardick and the entire beauty ensemble.

"The Camp of the Allies" is located on the floor below the Golden Glades.

Blossom Heath Inn

When the United War Relief Campaign started, Harry Susskind, proprietor of Blossom Heath Inn on Long Island, kept open house for the fund. When the contributions were counted up it was found that they amounted to many thousands of dollars.

Blossom Heath Inn will be kept open all winter. The gasoline ban having been lifted, it has come into its own again and is taking care of many city folks who journey down that way to spend Sunday dining and dancing.

• • •

Park Avenue Hotel

Pat Kyne, general manager of the dining quarters of the Park Avenue Hotel, is getting ready for a heavy run of business during the week of Dec. 1, which marks the opening of the six day bicycle race at Madison Square Garden. He has always been a figure with the sport-going public, and as his establishment is located but a few minutes' walk from the scene of this popular event, there is no question but that the hotel will draw capacity crowds daily.

• • •

Murray's

Luncheons have been transferred to the new Salmacen balcony, and the super dance floor there is proving even more popular than the revolving platform below. Manager Kelly insists on characterizing his dance orchestra as symphonic, to emphasize the fact that the jazz orchestra has been banished from the classic portals of this cultured dining resort.

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FOR THE STAGE AND THE ROULOIR
MAKE-UP

THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 7

Theater		Date of Production	No. of Times
Astor	Little Simplicity (Shubert)	Nov. 4	41
Belasco	Tiger, Tiger (Belasco)	Nov. 12	32
Belmont	The Little Brother (Hast)	Nov. 25	17
Bijou	Sleeping Partners (Williams)	Oct. 5	75
Booth	Be Calm, Camilla (Hopkins)	Oct. 31	45
Broadhurst	Ladies First (Frazee)	Oct. 24	50
Casino	Sometime (Hammerstein)	Oct. 4	76
Central	Forever After (Brady)	Sept. 9	105
Geo. M. Cohan	By Pigeon Post (Ziegfeld)	Nov. 25	17
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	128
Comedy	A Place in the Sun (Shubert)	Nov. 28	12
Cort	The Better 'Ole (Coburn)	Oct. 19	57
Criterion	Three Wise Fools (Smith and Golden)	Oct. 31	45
Eltinge	Under Orders (Woods)	Aug. 20	120
Empire	The Saving Grace (Frohman)	Sept. 30	91
44th Street	Robert B. Mantell Repertory (Mantell)	Nov. 4	41
48th Street	The Big Chance (Woods)	Oct. 28	51
French	French Players (Copeau)	Oct. 14	65
Fulton	A Stitch in Time (Bailey)	Oct. 15	64
Gaiety	Lightnin' (Smith and Golden)	Aug. 26	122
Globe	The Canary (Dillingham)	Nov. 4	41
Harris	The Riddle: Woman (Mooser)	Oct. 23	54
Hippodrome	Everything (Dillingham)	Aug. 22	169
Hudson	Friendly Enemies (Woods)	July 22	161
Liberty	Glorianna (Cort)	Oct. 28	49
Longacre	Nothing But Lies (Anderson and Weber)	Oct. 8	72
Lyceum	Daddies (Belasco)	Sept. 5	101
Lyric	The Unknown Purple (West)	Sept. 14	98
Maxine Elliott's	Tea For Three (Selwyn)	Sept. 19	91
Miller's	Daddy Long Legs (Miller)	Nov. 16	26
Morosco	Remnant (Cook)	Nov. 19	24
New Amsterdam	The Girl Behind the Gun (L. and E.)	Sept. 16	97
Playhouse	Home Again (Brady)	Nov. 11	35
Plymouth	Redemption (Hopkins)	Oct. 3	77
Princess	Oh, My Dear	Nov. 27	14
Republic	Roads to Destiny (Woods)	Nov. 27	14
Selwyn	The Crowded Hour	Nov. 22	20
Shubert	The Betrothal (Ames)	Nov. 14	28
39th Street	The Long Dash (Shubert)	Nov. 5	41
Winter Garden	Sinbad (Shubert)	Sept. 2	118

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